DOCUMENT RESUME

ED 080 435 SO 006 122

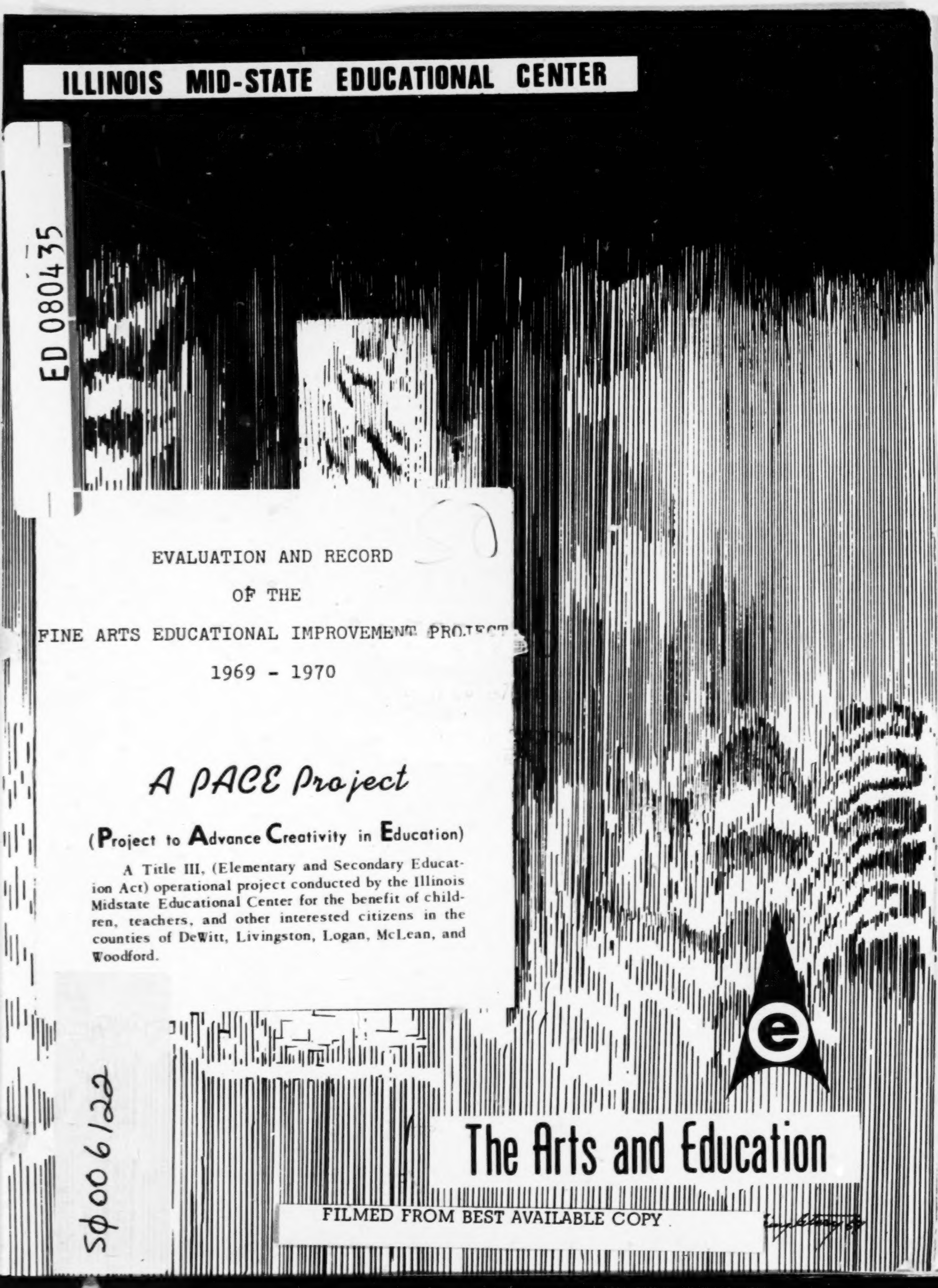
AUTHOR	Baber, Eric
TITLE	Fine Arts Educational Improvement Project. Evaluation Record 1969-1970.
INSTITUTION	Illinois Midstate Educational Center, Normal.
SPONS AGENCY	Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE	70
NOTE	296p.
EDRS PRICE	MF-$0.65 HC-$9.87
DESCRIPTORS	Art Appreciation; Cultural Activities; Curriculum Development; Curriculum Enrichment; Drama; Educational Improvement; *Educational Innovation; *Educational Programs; Elementary Grades; *Fine Arts; Inservice Teacher Education; Intermediate Grades; Music; Music Education; Pilot Projects; *Program Evaluation; Records (Forms); Resource Centers; Secondary Grades; Summative Evaluation; *Theater Arts
IDENTIFIERS	Elementary Secondary Education Act Title III; ESEA Title III; *Fine Arts Educational Improvement Project; PACE

ABSTRACT

This document is an evaluation and record of the Fine Arts Educational Improvement Project, a Title III, E.S.E.A. "PACE" project administered in the state of Illinois. The project functioned primarily in the subject fields of art, drama, and music. Within the general purpose of improving educational opportunities in the arts, the project recognized these major objectives: 1) To provide live performances so that every child may have first-hand experiences with quality concerts, plays, and art exhibits or demonstrations; 2) To provide a variety of inservice training experiences for teachers to increase teaching effectiveness in the fine arts; 3) To provide models in the form of pilot programs to demonstrate unique approaches to fine arts education; and 4) To provide information materials, and services to project area schools through establishment and operation of a central Fine Arts Center. Measurement of evaluation results indicates that a significant number of the objectives of the project were attained. Samples of project materials are included in the report: evaluation forms, publicity forms, pre-performance notes, conference reports, curriculum guides in art and music. A related document is ED 037 473. (Author/SHM)

ED 080435

ILLINOIS MID-STATE EDUCATIONAL CENTER



50

EVALUATION AND RECORD
OF THE
FINE ARTS EDUCATIONAL IMPROVEMENT PROJECT
1969 - 1970

A PACE Project

(**P**roject to **A**dvance **C**reativity in **E**ducation)

A Title III, (Elementary and Secondary Education Act) operational project conducted by the Illinois Midstate Educational Center for the benefit of children, teachers, and other interested citizens in the counties of DeWitt, Livingston, Logan, McLean, and Woodford.

The Arts and Education

SO006122

FILMED FROM BEST AVAILABLE COPY

ED 080435

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

EVALUATION RECORD
1969-1970

FINE ARTS EDUCATIONAL IMPROVEMENT PROJECT

DR. ERIC BABER
EVALUATION CHAIRMAN

RICHARD HACKL, Research Assistant
RALPH WOOLARD, Project Director
EDWARD SPRY, Music Director
DR. CALVIN PRITNER, Drama Consultant
MARY PACKWOOD, Art Consultant

ILLINOIS MIDSTATE EDUCATIONAL CENTER
905 N. MAIN
NORMAL, ILL.

TABLE OF CONTENTS
(1969-1970)

Page No.
I. Project Description and Overall Evaluation 2
  A. Nature and Purposes of the Project 2
  B. Evaluation Procedures and Generalization of Data . . 7
  C. Strengths, Limitations, and New Areas of Emphasis . . 9
II. Evaluation of Art Activities 13
  A. Chronology and Attendance Figures 13
  B. Art Workshops 15
    1. Tri-County 15
    2. Woodland 18
  C. Saturday Art Centers 20
    1. Odell 20
    2. Minonk-Dana-Rutland 20
    3. Farmer City 22
    4. Mt. Pulaski 24
  D. Materials Resource Center 25
    1. Traveling Art Shows and Exhibits 25
    2. Picture Loan Service 26
    3. Instructional Materials Kits 26
  E. Pilot Program in Art Education 27
  F. Artist Demonstrations and Presentations 28
    1. Ceramics 28
    2. Weaving 29
    3. Silk Screen 30
    4. Painting 31

5. Special Lectures 32

G. Summary Statements by:

1. Project Art Consultant, Mary Packwood 33

2. Project Art Consultant, Barry Moore 35

3. Art Instructor, Pontiac, Joan Lyons 37

4. Art Instructor, Cooperating Districts, Mary Roney 38

III. Evaluation of Drama Activities 39

A. Chronology and Attendance Figures 39

B. Drama Workshop 41

1. Lincoln 41

2. Pontiac 44

C. Materials Resource Center 45

D. Summer Theatre 46

E. Live Performances 47

1. Oedipus Rex 47

2. Reynard the Fox 53

3. I Am Waiting 56

4. Midsummer Night's Dream 58

F. Summary Statement by Project Drama Consultant 59

IV. Evaluation of Music Activities 65

A. Chronology and Attendance Figures 65

B. Workshops, Clinics, Conferences 67

1. Conference for Music Educators 67

2. Music Workshop ORFF 72

3. Music Workshop Guitar 76

4. Music Workshop Trumpet-Cornet 78

5. Jazz Workshop and Clinic 82

6. Statement from Music Consultant, Paul Rosene . . 85

C. Pilot Efforts and Miscellaneous Activities 87
    1. Chestnut Grade School Pilot Program 87
    2. Special Band Clinics 88
    3. Suzuki Festival 89
D. Materials Resource Center 89
E. Live Performances 90
    1. Perry Hackett, Pianist 90
    2. Sigma Alpha Iota Alumni Chorus 93
    3/ Dave Holcomb Jazz Trio 95
    4. ISU Faculty Woodwind Quintet 97
    5. Peoria Symphony Quartet 99
    6. IWU Percussion Ensemble 101
    7. ISU Percussion Ensemble 103
    8. IWU Woodwind Quintet 105
    9. ISU Festival Brass Quintet 107
    10. ISU Fine Arts Brass Quintet 110
V. Evaluation Statement by the Project Director 112
    A. Summary of Evaluation Results 112
    B. Contributions of Project Staff, Consultants and Others Involved 114
Vl. Samples of Project Materials
    A. Evaluation Forms
    B. Publicity Material
    C. Pre-Performance Study Notes
    D. Other Materials

EVALUATION REPORT
1969-70

I. Project Description and Overall Evaluation

A. Nature and Purposes of the Project

This Fine Arts Educational Improvement Project is a Title III, ESEA "PACE" project administered through the Illinois Midstate Educational Center with offices at 905 North Main Street, Normal, Illinois. The project area consists of the five counties of DeWitt, Livingston, Logan, McLean and Woodford in which are located 200 schools in 70 school systems employing approximately 3,000 teachers and enrolling some 54,000 pupils. The general population of the project area is about 225,000. A combination of farms and small towns characterizes the area. There is one medium size urban area (Bloomington-Normal) and four smaller county seat cities (Lincoln, Pontiac, Eureka and Clinton).

The project is completing its third and final year of operation. It functions primarily in the subject fields of art, drama and music. It has shown consistent growth each year with respect to the numbers of pupils and teachers served, as well as in the quality of its services and its total impact on the area. Last year we felt the project really came into its own, and this year we feel justified in repeating and underlining the following quotation from the 1968-69 Project Evaluation Document:

> "This project embodies a sensitivity to local needs and an urgence toward relevance which enables it to penetrate the walls of isolation traditionally existing in this geographic area between fine arts programs and the schools and communities. Children and teachers are priviledged to talk with artists and watch them work. They participate in creative expression through the visual and performing arts. They examine and experience the arts of various cultures and are guided to relate these to their daily lives and the world around them. Their other studies are enriched and made more meaningful through expanding perceptions of the arts in modern society."

Within the broad, general purposes of (a) helping elementary and secondary pupils in the project area to better understand, appreciate and take part in the fine arts, (b) helping teachers and administrators to improve the quality and extend the scope of their fine arts offerings, and (c) increasing the public awareness of educational needs and opportunities for better living through challenging and rewarding experiences in the arts, the project has recognized these major objectives:

(1) To provide enough live performances in enough places so that every child will have opportunities for first-hand experiences with quality concerts, plays, and art exhibits or demonstrations.

(2) To provide a wide variety of inservice training experiences for teachers to increase their teaching effectiveness in the fine arts.

(3) To provide several model or exemplary offerings in the form of pilot programs to demonstrate some unique and promising approaches to fine arts education.

(4) To provide needed information, materials and services to the project area schools through the establishment and operation of a central Fine Arts Service Center, with an able staff and adequate resources.

These overall objectives have served to give the project a sense of direction and balance, and they have been supplemented in terms of specific operational objectives in order to insure project responsiveness to changing needs and to provide a substantial, comprehensive base for evaluation. For purposes of illustration, we cite here the more specific objectives in one of the project's three main subject fields--

ART:

1. "Live Performances"

   (a) To provide as many schools as possible with demonstrations (ceramics, weaving, drawing, etc.) by traveling artists, so that children, teachers, and parents might become more aware of the values and usefulness of such art in the lives and educational experiences of children and youth. The stimulation of some degree of personal interest in art through first-hand "exposure" to the personality and creative talents of a professional artist in action, constitutes a specific program objective.

(b) To establish cooperative Saturday High School Art Centers and Evening Adult Art Centers where persons who would not otherwise have such opportunities, can come together under the tutelage of competent art instructors to explore various art media through active participation and to develop their own talents to serve their own avocational, cultural or pre-vocational objectives as best suits the interests and needs of each participant.

(c) To conduct a Picture Loan Service making available to any school requesting it, a set of framed prints for hanging, together with appropriate descriptive and explanatory materials for classroom use. Rotation of these sets (and of other exhibits of visual art forms) among schools and classrooms serves the specific program objective of increasing knowledge, understanding and appreciation of the visual arts.

(d) To furnish Art Overview and Special Lecturers upon request from schools and communities, in order that student interest and awareness may be heighten in some aspect of art such as "Contemporary Archite ture" or "how to Look at Art" or "Correlating Art with the Curriculum."

(e) To help bring the Art Resource Traveler to as many schools and communities as possible so that maximum advantage may be taken of its exhibits and instructional programs to expand and extend knowledge and appreciation of the visual arts.

2. "Inservice Training"

(a) To provide Art Workshops for Eelmentary Teacher in a series of meetings in each selected locality in order to inform, involve, and inspire such teachers in the utilization of modern classroom methods, ideas, materials and skills relating to art education. The program objectives here are to upgrade their teaching knowledge and skills in representative aspects and media of the visual arts--maintaining as a reference point each participant's school-community situation. Program objectives are, of course, broken down into more specific and detailed objectives for each session of each workshop, depending upon the approach of the individual instructor and the nature of the planned learning experiences.

(b) To provide at least one major conference (in cooperation with the State OSPI) for all speci art teachers and supervisors in the five-county project area, with the object of informing these teachers about "what's new in art education," and planning with them how best to progress towar more and better art education in their schools and in the project area as a whole.

(c) To provide special consultants from the universities and city systems as requested by schools to study and adivse with the teachers, administrators and board members with respect to the improvement of art education in the local school-community situation. The program objective here varies with the nature of the consultant service-- from instructional improvement through organizational, budgetary, personnel, and intra-school relationship considerations.

3. "Pilot Program"

(a) To demonstrate what can be done to establish an exemplary program of art education in three small neighboring, rural schools where no art program has existed. This program objective encompasses the specific objectives of (a) convincing the boards of education to carry on the program at their own expense after support for the pilot program is withdrawn; (b)to "saturate" these schools with trained art teachers, art materials, inservice training offerings, consultan services, and special activities designed to highlight and nurture the pilot program; (c) arrangi for other schools in similar circumstances to see and learn about the possibilities of adapting the pilot program approach to their own situations.

4. "Fine Arts Service Center"

(a) To provide a wide variety of staff and consultant services to meet the varied requests of project schools and communities for assistance in their self-improvement efforts.

(b) To disseminate information about all pertinen aspects of the project through a project Newslet published periodically and distributed to all scho and communities in the project area.

(c) To utilize individual speakers, the local newspapers, radio, TV, printed brochures and reports to communicate many different kinds of information abo the project to many different individuals and grou

(d) To organize and work with citizens' advisory groups in the further planning, understanding, and public relations aspects of the project.

(e) To acquire and circulate upon request the late and best materials, equipment, and exhibits available for use in the schools.

(f) To coordinate all scheduled requests for utilization of the total art resources of the project.

B. Evaluation Procedures and Generalization of Data.

Evaluation procedures during the third and final operational year of the project have followed precedents set during the first two years in collecting data concerning each project activity. Appraisals of each event and service offering have been systematically gathered and are recorded in detail later in this document. Evaluation forms used have been essentially the same as in 1968-69 (see exhibits) and have been supplemented by informal interviews and unsolicited testimonials to present a broad range of opinion and judgment about the quality and effectiveness of project operations.

Project activities were finely tuned to the needs of the area last year, and only the best performing groups, artists, workshop offerings, etc. were retained for use during the terminal year of operation. Since the offerings this year have been almost wholly consonant with the expressed desires and approvals of the schools served, there has been less need for replication of evaluation. A sampling population has sufficed in some instances since the superior nature of a particular offering or presentation had already been established. Even so, enough reactions were obtained about each activity to insure correction or modification along the way as required to maintain uniformly high ratings.

As a consequency of the selective nature of the operation this year, reactions of target audiences have been consistently high. Criticisms have been few and far between. Schools have requested more services than project resources could supply, and in many instances have, for the first time, been willing to pay part of the cost.

Quantitative 1969-70 data are summarized as follows:

Live Performances:

Subject Area	No. of Performances	Pupils in Attendance
Art	70	22,000
Music	140	61,000
Drama	70	25,200

Resource Center Use:

Number of Schools using the Center	91
Number of Teachers using Materials from the Center	826

Inservice Education:

Subject Area	Number of Workshops or Clinics	Enrollees	Total Participants
Art	3	58	348
Music	5	222	522
Drama	1	62	488

Saturday Centers:

Subject Area	Number of Centers	Enrollees	Total Participants
Art	4	118	1180

C. Strengths, Limitations, and New Areas of Emphasis.

The overall strength of the project is the success it has enjoyed as an independent agency (not directly accountable to local boards of education) in fostering more and better educational experiences in the fine arts for pupils and teachers in the project area. Achievements along this line have been impressive, thanks to the perceptiveness and professional ability of the project director and staff in working cooperatively and persuasively with local school personnel. Three years ago numerous schools were either hostile or skeptical or indifferent about participating in this Federal-State project, and now many of these same schools are requesting more services than the project can provide and are offering to help pay for such services.

It would be an over-statement to suggest that local boards all over the project area are now ready to increase their budgets so that project benefits may be continued at current levels when grant funds are withdrawn. The financing of instruction in the fine arts is still a comparatively low-priority item in most local school systems. However, each year the project has been in operation a few schools have added new programs on their own and/or made budgetary provision for new or expanded activities in the arts. The cumulative total of these improvements (most of which we believe to be rather directly due to stimulation from the project) is significant.

Given another two years of grant support, it seems probable that enough momentum would have been gathered to pay glorious dividends in the future. As it stands, enough progress has been made to warrant overall satisfaction.

Here at the end of the 3 year grant period, some schools are just now awakening to the realization that the project has been a powerful influence for the enrichment of education, and that its support will be sorely missed. However, most schools have realized this for some time, and have systematically and gratefully taken advantage of the offerings.

Later portions of this document deal with specific triumphs, tribulations, and impacts. What we are conveying here is a general assessment or appraisal which is positive in nature. By and large, the project accomplished (particular in this final year) what it set out to do. It raised the expectations of pupils and teachers. It broadened their horizons. It elevated the fine arts to new heights in numerous localities. And in varying degrees and in selected locations it prompted an increased level of local support that will be continuing in the years ahead.

On the "limitations" side, project resources were spread so thin over some 200 schools that no single school-community could fairly expect the depth and concentration of services required for optimal development of fine arts educational experiences. Project services were not forced on any school. All were encouraged to seek help. Some elected to request few or no services, while others constantly sought more than could be provided. Hard decisions about "which" schools would get "what" had to be made in order that some equity might prevail.

On the whole, most teachers and most all pupils were touched directly by project activities one or more times during the year. In many instances such contacts with live artists and performing groups were multiple and mutually self-reinforcing. Unfortunately, however project resources were inadequate to bring all the varied services to any given school, and the criticism that the project was spread thin is valid.

Among the new areas of emphasis this year was the development of fine arts displays, exhibits, materials kits and instructional strategies designed to correlate art, music, and drama with other subject areas -- especially social studies and literature. This kind of endeavor started last year, was expanded by popular request, and has proved to be very effective. Another innovation was the unified fine arts approach used in the Chestnut Grade School Pilot Project (detailed in a later section). The original theatre production "I am Waiting" based upon literary Americana and focused upon issues of current relevancy to youth, was another new direction which was very much appreciated by young people in the project area. The jazz workshop and clinic, the guitar music workshop, and the special band clinics were all new departures which were initiated in response to emerging needs and opportunities discovered in the schools.

In summary, the basic strength of the project has been its success in providing high quality educational services to the schools in the project area--services in the forms of (a) live performances, (b) inservice training, (c) support of pilot programs, and (d) provision of a materials and resources center for use of the entire area. The project's major limitation has been that it spread itself thin in order to bring something to everybody, at the expense of greater depth and enrichment for a lesser population. The new areas of emphasis have been in the direction of those considerations judged to be most relevant to students' interests and needs today. The project's sensitivity to these matters and its ability to adjust to such emerging needs as they are discovered constitutes testimony that the enterprise has been dynamic and rewarding to all concerned.

II. Evaluation of Art Activities

A. Chronology of Art Activities 1969-70-Live Performance

Sept.	16	Architecture	El Paso High School
	17	Puppet Making	El Paso High School
	17	Puppet Making	El Paso Grade School
	18	Silk Screen	Chiddix Jr. High
	18	Architecture	Normal Comm. High
	19	Egyptian Art (Lecture)	Epiphany Grade
	22	Egyptian Art (Lecture)	Epiphany Grade
	25	Silk Screen	Clinton High
	26	Painting	Towanda Grade
	30	Weaving	Clinton High
Oct.	6	Colonial Art (Lecture)	Fairbury Jr. High
	9	Painting	Carolock Grade
	9	Painting	Hudson Grade
	14	Ceramics	Metamora Grade
	20	Weaving	Pontiac-Esmen Grade
	21	Silk Screen	Ben Funk Grade
	22	Weaving	Graymont Grade
	23	Ceramics	Metamora Grade
	23	Weaving	Cornell Grade
	28	Ceramics	Lincoln (Bloomington)
	28	Architecture	El Paso High
Nov.	3	Art Lecture	Lincoln (Pontiac)
	4	Ceramics	Brigham (Normal)
	7	Ceramics	Towanda Grade
	11	Poster Making	Area Girl Scout Meeting
	12	Ceramics	Oakdale Grade (Normal)
	13	Renaissance	Moore High (Farmer City)
	18	Ceramics	Farmer City Grade
	21	Art & Mathmatics (Lecture)	Metamora Grade
	25	Tempera Painting	Roanoke Grade
Dec.	2	Silk Screen	Farmer City Grade
	4	Ceramics	Clinton High
	9	Silk Screen	Franklin (Farmer City)
	11	Ceramics	Eureka High
	16	Ceramics	Bloomington Jr. High
Jan.	6	Painting	Armington Grade
	9	Design for Modern Living (Lecture)	Normal Comm. High
	13	Weaving	Lincoln (Pontiac)
	15	Ceramics	El Paso Grade
	23	Weaving	Pontiac Twp. High
	26	Weaving	Washington (Pontiac)
	26	Weaving	Ladd Grade (Pontiac)
	27	Tempera	Benson Grade
	29	Ceramics	Armington Grade
Feb.	3	Tempera	Washington (Pontiac)
	17	Painting	Hartsburg Grade
	17	Painting	Emden Grade

A. Chronology of Art Activities (continued)

Feb.	17	Weaving	Clinton Fine Arts Ctr.
	19	Tempera	Central (Pontiac)
	24	Ceramics	Benson Jr. High
Mar.	10	Ceramics	Danvers High
	11	Ceramics	Strawn Grade
	12	Ceramics	Meadowbrook (Forrest)
	16	Ceramics	Metamora High
	17	Painting	Saunemin Grade
	18	Painting	St. Patrick's (Roanoke)
	19	Tempera	Chenoa
	20	Weaving	Minonk High
	31	Ceramics	El Paso High
	31	Ceramics	El Paso Jr. High
April	2	Painting	Meadowbrook (Forrest)
	7	Silk Screen	Saunemin Grade
	8	Painting	Strawn Grade
	16	Tempera	St. Paul's (Odell)
	23	Tempera	St. Mary's (Pontiac)
	28	Painting	Elkhart High
	28	Painting	Elkhart Grade

During 1969-70, there were sixty-seven (67) demonstrations given for 13,185 students and 460 teachers.

B. Art Workshops

Inservice workshops have been offered in three (3) districts this year:

1. Tri County Special Education District
2. Tri Valley School District
3. Woodland School District

The major problems to be attacked through inservice offerings are the following:

1. The hesitancy of teachers to try new media and methods.

2. A lack of understanding as to what art experiences are appropriate for given age or grade levels.

3. A lack of materials and knowledge as to where to acquire them.

4. The idea that time devoted to art instruction is time that could be used to better advantage by increasing the length of the reading or arithmetic period.

It has been our experience that if inservice education is to have any value that it must be varied to meet the needs of the local school district. Therefore, each of the inservice offerings had different objectives and utilized different teaching techniques and materials.

I. Tri-Valley Workshop Evaluation

	Range	Mean	Median
1. Years of Teaching:	3-28	11.3	8.5

	Primary	Intermediate	Other
2. Present Assignment:	4	1	5

	Range	Mean	Median
3. Time in minutes spent in teaching Art:*	0-1200	158	50

	Yes	No
4. Interested in Workshop next year:	7	3

Comments:

"Yes, if we could get started earlier in the year."
"No, lack of time."
"No, but I did enjoy this one though."
"No. Need longer sessions."
"Yes, as a refresher course or dealing with other subjects."

*One full-time teacher is included.

5. Interest and Value (1-10; very poor to excellent)

	Range	Mean	Median
A. Value of Workshop	1-10	7.8	9.5
B. Equip. & Materials	1-10	8.2	9
C. Instruction (Gen.)	1-10	8.7	10
D. Knowledge Gained	1-10	7.8	9
E. Teaching Techniques Learned	1-10	7.9	9

6. On holding workshops all day:

	Yes	No
On a Saturday	2	3
On School Institute Day	6	2
Remain the Same	4	2

7. Suggestions for Future Workshops:

"Why couldn't we have a 3-week workshop during ISU's summer school with much the same approach? By same approach I mean usable projects and techniques--also ISU credit given for such a course. There would be more time to really learn and do."

"A questionnaire sent out to interested teachers prior to the workshop to help the instructor determine areas of art instruction the teachers feel they can benefit most from."

"Actually, I am so pleased with what has occurred within this workshop that I am hard put to suggest improvement within the time and physical limitations. Possibly on expanded program--offering college credit--could see the use of sample lesson presentation by the teachers taking the workshop. This might be adapted to a pupil-teacher role playing situation with real problems encountered and solved through subsequent discussion."

"More sessions and more student participation."

"More outside assignments."

	Range	Mean	Median	No Response
8. Minutes of art per week experienced by a child at participant's school	50-100	136.7	90	4

	Little	Some	Much
9. Amount of encouragement for teaching art:	--	4	6

10. Suggestions for Better Service to Schools

"The children enjoy the films which show them various projects and methods. However, many are too advanced for intermediates."

"This is probably too much to ask, but a listing of some appropriate art activities by month from a simple to a more complex nature would help."

"As an art teacher, I have been very pleased by the help I have received through Mid-State. A much needed area has been dealt with through your services. I only regret the termination of the program as of next year. Is there anything we as teachers might do to see the program continued? I am certain many of us would be willing to contribute time and energy to any possible avenues of continued services through Mid-State or a similar program."

"Films and filmstrips showing children's work."

Other comments:

"The workshop after school makes a very long day. Talks and demonstrations given for the children, i.e., the potter was a great success."

"Mr. Moore, our instructor, is a dedicated and very intense art teacher. He certainly is an inspiration to a teacher to help 'bring out' the creativeness in each child in his art work."

"I enjoyed the workshop very much. It gave me a better idea of how to conduct an art class using a variety of materials. It also gave me a personal feeling of satisfaction in creating something."

"I think the workshop was excellent and of great help to us. I know I received some newideas and ways of presenting art in my room."

"I thought our workshop was of great value to me as a classroom teacher. Also, Mr. Moore made it interesting and enlightening. He was always well prepared and enthusiastic."

"Although Mr. Moore has a good and close friend since my student teaching days, I feel I can and must make an objective remark concerning his role in the workshop. I think we were very fortunate to have a teacher of his high ability and standards available. The man gives a great deal more than can be measured in words of recommendation. Simply, he came taught, and our teaching in force is richer for the experience. He leaves many friends at Tri-Valley, most of whom he never met -- our students. Thanks, a job well done."

"I found this good, as Mr. Moore made things applicable to our classroom situation. A good workshop."

2. Woodland Workshop Evaluation

	Range	Mean	Median
1. Years of Teaching:	0-10	3.6	1

	Primary	Intermediate	Other
2. Present Assignment:	1	4	0

	Range	Mean	Median	No Response
3. Time in minutes spent in teaching Art:	20-60	45	45	2

	YES	NO
4. Interested in Workshop next year:	5	0

Comments:

"I was unable to attend all, but was grateful for what I learned."

5. Interest and Value (1-10: very poor to excellent)

	Range	Mean	Median
A. Value of Workshop	8-10	8.8	9
B. Equipment & Materials	7-10	8.6	8
C. Instruction (Gen.)	7-10	9	9
D. Knowledge Gained	7-10	8.2	8
E. Teaching Techniques Learned	7-10	8.6	9

6. On holding workshops all day:	YES	NO
On a Saturday	2	3
On School Institute Day	6	2
Remain the Same	4	2

7. Suggestions for Future Workshops:

"I liked the four-hour sessions of 1967-68 because we weren't so rushed and could more thoroughly explore materials and processes."

"I would like to learn the basic steps of crafts shown and good ideas to carry them out."

	Range	Mean	Median	No Response
8. Minutes of art per week experienced by a child at participant's school:	30-90	55	45	2

	Little	Some	Much	No Response
9. Amount of encouragement for teaching art:	1	3	--	1

10. Suggestions for Better Service to Schools:

"Keep us informed of art competitions, such as those sponsored by Scholastic Magazine in which our students could participate at both the elementary and secondary levels."

"Let teachers know the various supplies open to them, either in the form of literature, books they can obtain (and where) either at a cost to them or free. New ideas should be presented or developed to further the basic ideas we have learned."

Other Comments:

"I forgot to ask which magazine or magazines are most helpful for ideas? Is that an answerable question?"

"I think Mr. Moore packed a great deal of material in a very short time. For an inexperienced teacher it was 100% new, but for the older teachers there was a great amount of material they had already experienced. He did offer new approahces to older processes. His hints on organization of work centers, etc., were excellent. It helps to have a man who has taught even the first grade art."

"I am a volunteer teacher and teach art for one hour every other week. I alternate with two classes (5th grade). Therefore, I couldn't answer many of the questions. The workshops were very valuable to me since I've no training in working with the elementary level."

C. Saturday Art Center Evaluation

1. Year in School:

	Odell	Minonk-Dana-Rutland
Freshman	3	1
Sophomore	-	-
Junior	1	7
Senior	-	-
Adult	-	4
No Response	3	1

2. Interest and Value (1-10; very poor to excellent)

	Odell	Minonk-Dana-Rutland
Value of course to you	8.9	8.5
Instruction (generally)	9.0	8.6
Knowledge gained	9.4	8.3

3. Suggestions for Improving the Course:

"I think there should be more of the drawing with perspective and a bit more on sculpting."

"Have a special course of session just for portrait sketching, charcoaling, and maybe painting different types of faces for all of these."

"Have it for a longer period of time, more than 10 weeks. Have more kinds of art subjects like painting, working with clay, more drawing, modeling with clay, and sculpting with clay."

"It should be longer to provide more experience. Some instruction in composition would be helpful."

"I think there should be more than 10 classes and they should be longer. I also feel we should have summer classes when there are fewer interruptions such as bad weather."

"More drawing instruction. Uninterrupted sessions would be better, that is, run 10 weeks straight without a break. Have less visual aids and more actual instructor time."

"It was unfortunate the weather caused so many postponements. A lesson each week for 10 weeks would have been to the advantage of both students and instructor."

"Longer."

"I would like more instruction in sketching and shading. Perhaps the teacher could have been a little better organized at the beginning of the course as a lot of time was wasted handing out material."

"Longer course and more things to cover."

"I think we could have spent a little more time on each project, but it was really very interesting and educational."

"More organization and discipline. Less time spent on some projects and more on others."

4. Other comments:

"Mr. Stefl, you have a 'great' personality and you make your students feel comfortable when working with and around them. I hope to have you as a teacher again!"

"I enjoyed the class very, very, very much. It was a lot of fun and different subjects we had kept the excitement and thrill of the classes going. I didn't miss once."

"Separate courses for drawing, painting, and sculpture would be better than a general course. Bob Stefl was a very good instructor; he got along very well with everyone in the class, students and adults alike."

"It was hard for one art teacher to manage to gather his equipment and get it all there at class. An assistant or someone learning art teaching would be a big help for the teacher. Also, music while one is doing art work is very good and keeps or gives more mood for the subject. We had it some of the time, but the teacher was unable to bring that along with all of the art supplies. I really enjoyed my first art course given for adults as well as high school students."

"I enjoyed the class although I felt there was more to be taught during the course of lessons. More painting would have been helpful."

"I loved it. It really taught me a lot. I hope they offer it next year."

"Adequate for the period of time for the course."

"The holidays and inclement weather caused a certain lack of interest and continuity. As a whole, I enjoyed the course but was a little disappointed that we didn't accomplish more."

"I thought the course was very interesting and I learned a lot from it."

"Mr. Norris was very nice and fun to work with. I like the comments he made on each thing we did; that helped a lot. It was fun learning about different kinds of art and making them."

"I found this course very helpful. As a teacher, I learned how to teach many things in art as well as how to enjoy art myself."

"I am an elementary school teacher presently teaching grades 5 and 6. This course was excellent in every way. Our instructor presented varying lessons, concerning many practical suggestions, which I can use as a teacher. I enjoyed this class immensely."

"It was interesting and an experience of learning how to make your subject come alive."

SATURDAY ART CENTER EVALUATION

FARMER CITY

1. Year in School:

Freshman	Sophomore	Junior	Senior	Adult
1	0	3	1	4

2. Interest and Value (1-10; very poor to excellent)

A.	Value of course	7.1*
B.	Instruction (generally)	8.3
C.	Knowledge gained	6.4

3. Suggestions for improving the course

"I think the course needs more time, it's too short."
"It is hard to comment on, since my problem was getting everything done in the time allotted. The course couldn't be lengthened; it was a good survey course. I would like to have spent more time on drawing and less time on pottery, but this is just a personal preference."
"Rather than a bunch of pieces of kinds of crafts, I think I could have learned more if the ten or so classes were on the same thin -- painting class or pottery class."
"Perhaps make meeting sessions longer for projects that require more time."
"I think it would improve the course if you had more drawing of people and animals, because I love to draw people, still life and animals, and pottery making."
"Include a session on matting and framing."
"I thought the course was excellent."
"I realize this was an introductory course, but I felt a lack of time on most subject areas. We only touched the surface of each subject. I would like to see possible a series of short courses in particular mediums."
"Make it longer and cover more material."

4. Other Comments:

"I enjoyed this course very much. Mr. Norris is a very good teacher. Most of the things taught I already knew, that is why I didn't learn too much."
"Jerry Norris was a good instructor. He seemed to know these are medijms well. He was friendly, helpful, and his criticism was always tactful and constructive so that we didn't feel discouraged when our work was less than we desired."

* Average of all responses

"I was not able to attend the classes as well as I would have liked due to previous commitments. The instructor, Jerry Norris, was excellent. I think he got through very well to the adults and the high school students. He was able to help all the class, in spite of our varying talents. I enjoyed it very much."

"I wish it had been possible to attend all sessions. I enjoyed the ones I could attend ann really feel we all learned something at each one. Mr. Norris was an excellent teacher."

Saturday Art Center Evaluation

Mt. Pulaski

A formal evaluation of this center was not conducted. In terms of student interest however, it was apparent that the Mt. Pulaski Center was even more favorably received than the three other centers. Students were willing to travel further (5 school districts were represented) and, in general attitude were more favorably disposed to the instruction.

The attitude of the districts head administrator has been of interest. Although he was insistent about locating the center at his school he never attended sessions that were held. He has not in any way contacted the IMSEC Office to express his reaction to the program. It also appears that he does not plan improvement of his fine arts program as long as he can meet minimum requirements through the use of IMSEC resources and services.

Nevertheless this center has been considered successful. Several students have initiated contacts with the Illinois State University Art Department concerning the possibility of studying art.

D. Materials Resource Center

1. Traveling Art Shows and Exhibits

The second year of the project saw the development of a traveling art show which could be moved from school district to school district. This idea was expanded this year with the acquisition of new materials in order to have the capability of having two shows for loan.

Eighteen art shows were scheduled, with both elementary and high schools taking advantage of the opportunity. Many more schools could have been served if personnel had been available to move exhibits from place to place.

School districts used the shows in a number of ways. In some cases individual pieces were taken to the classrooms for discussion or interest. One school held a "parent night" in order that the show have community exposure.

The traveling art show is an offering that should have been exploited more fully as there are many ways of relating it to classroom experiences. Had there been more time, staff, and money this could have been accomplished.

Several schools have been inspired to begin the purchase of art pieces and we see embryonic collections now starting within the project areas. Additionally, several schools have arranged for art shows from other sources. These are encouraging developments and the traveling art show has stimulated much of this activity.

2. Picture Loan Service

One of the more popular offerings of the IMSEC Resource Center has been the picture loan service. Framed prints are arranged in sets of 10 and put on loan to a school for one year. The center has had 30 sets on loan constantly with several sets held in reserve and circulated for lesser periods of time to schools with special needs.

This year 46 schools have utilized this offering and a similar number have requested a set of prints for next year.

A number of schools have been stimulated to begin purchase of framed prints.

It is estimated that over 22,000 pupils have used the sets in one way or another.

3. Instructional Materials Kits

The development of instructional materials kits organized around selected social studies topics was a project developed during the 2nd year of the projec It proved very popular and continued as an offering during the 3rd year of the project.

The kits emphasize the arts of a period or a nation, and contain paintings, statuary, recordings, books, clothing, dolls, coins, stamps, maps, and other realia.

Twenty schools, two hundred and twelve teacher and four-thousand students have made use of the kit

E. Pilot Program in Art Education

The pilot program was not developed until January 1970 when an opportunity presented itself to work with the Chestnut Elementary School at Chestnut, Illinois, a school of 150 students, grades 1-8.

Other than the art presented by the classroom teache there had never been an art program at the Chestnut Schoo The superintendent and Board of Education were greatly interested when they were approached concerning the possibility of sharing expenses for an art instructor for one-half day a week during the second semester. At the request of the Board of Education a detailed outline of the program was presented. The outline detailed expenditures that the Board would be responsible for, IMSEC expenditures, qualifications of the teacher and an explanation of the art program.

Rex Dorothy of Illinois State University was the instructor in the program. Mr. Dorothy developed a sequential art program for the district and helped to develop a schedule for the art classes. IMSEC provided all materials and equipment.

The program resulted in a great deal of enthusiam and support from the community.

F. Artists Demonstrations and Presentations

Evaluation of Ceramics Demonstrations

The ceramics demonstrations, presented in 19 schools to 205 teachers and 8000 students, were given an extremely high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form returned by 12 participants.

Reaction of Students:

Negative	0
Mild Interest	0
Keen Interest	5
Enthusiastic	7
	12

Reaction of Teachers:

No Value	0
Some Value	0
Very Valuable	12
	12

Written comments from students, teachers and administrators emphasized the positive reactions to the demonstration. Not one negative comment was made by any of the participants. The following quotes give a picture of the favorable responses:

> "The demonstration was handled very well - an excellent presentation."

> "A very pleasant personality came across to the children."

> "The young lady demonstrating had good rapport with students."

> "Our teachers would like to see more of this type of thing done in other educational areas also."

> "Miss Bache did an excellent presentation - her communication was very effective. The staff as a whole felt it was a valuable experience."

> "We found that by having several (6) demonstrations and using small groups that students were more interested and benefitted

from the demonstration."

"Good to use the students. I thought it was very interesting and fun to see her make so many shapes of one pile of clay."

As the evaluations and above comments show, the ceramics demonstrations were an unqualified success. This is no doubt due to the expertise of the artist and her ability to establish such good rapport with the audiences.

Evaluation of Weaving Demonstrations

The weaving demonstrations, presented in 10 schools to 102 teachers and 4200 students, were given an extremely high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by seven participants.

Reaction of Students:	
Negative	0
Mild Interest	0
Keen Interest	2
Enthusiastic	5
Reaction of Teachers:	
No Value	0
Some Value	1
Very Valuable	6

COMMENTS/SUGGESTIONS:

"This was of much value to me and the students. They were totally thrilled and enthusiastic and can"t wait to try for themselves what they saw in the demonstration."

"I consider this was valuable for grades 5-8. I hope they can experience some individual weaving. The other grades enjoyed it too."

"More time was needed for each group (at all schools) for watching the loom being used and for discussion. The middle and upper grades needed to see more of what they could do with Back-Strap, frame and cardboard looms. As I said earlier though, this type of exposure is excellent for our rural schools."

"It would be valuable to most students to have directions for construction of simple looms (frame, back-strap) handed to them after the demonstration."

"More time was needed."

"Weaving was not of interest to a few. In general, it was well received."

"The groups were too large."

"In addition to seeing beautiful samples, more actual weaving should be done."

Due to the small number of responses obtained, this evaluation cannot be considered too reliable. In spite of this, one can say that it appears that the demonstrations were well received and enjoyed. One teacher had some of her students do some weaving and the results were extremely good.

Evaluation of Silk Screen Demonstrations

The silk screen demonstrations, presented in 5 schools to 42 teachers and 2100 students, were given an extremely high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by only two participants.

Reaction of Students:

Negative	0
Mild Interest	0
Keen Interest	0
Enthusiastic	2

Reaction of Teachers:

No Value	0
Some Value	0
Very Valuable	2

The following comments were made by the two respondents:

"What about a child or children being given an opportunity to 'try' the technique."

> "This came as a great help to us and it has really 'pepped' up the students to have someone different come in."

The same person presented both the silk screen and ceramics demonstrations. Even though one must consider two replies as giving little valid evidence of the success or failure of any demonstration, they seem to show that the demonstrator is truly an artist and a teacher. The replies simply reinforce the evaluations received by the ceramics demonstrations.

Evaluation of Painting Demonstrations

The painting demonstrations, presented in 16 schools to 160 teachers and 4800 students, were given a relatively high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by three participants.

Reaction of Students:

Negative	0
Mild Interest	1
Keen Interest	2
Enthusiastic	0

Reaction of Teachers:

No Value	0
Some Value	1
Vary Valuable	2

COMMENTS/SUGGESTIONS

> "More complete picture-filling of the page, i.e. composition.

> "I feel that the demonstration was adequate and does the job for this type of demonstration. Its value is limited to one phase of painting--as long as it doesn't pretend to do more."

Due to the small number of responses obtained, this evaluati cannot be considered too reliable.

Evaluation of Lectures

Lectures were presented in two areas, History of Art and Architecture. These lectures were presented in 8 schools to 40 teachers and 1900 students and were given a relatively high rating according to the questionnaire responses from participants.

The table below shows the distribution of reactions to statements on the evaluation form, returned by only 4 participants.

Reaction of Students:

Negative	0
Mild Interest	1
Keen Interest	3
Enthusiastic	0

Reaction of Teachers:

No Value	0
Some Value	0
Very Valuable	4

COMMENTS:

"I thought it was well done."

"Very informative."

"Good resource person for modern architecture; the film clips and slides were of good quality."

This evaluation cannot be considered too reliable due to the small number of responses received.

G. Summary Statmments by:

1. STATEMENT ABOUT CURRICULUM PLANNING AND FACILITIES PLANNING FOR THE MID-STATE EDUCATIONAL CENTER

by Mary Packwood

Curriculum Planning in the Pontiac Public Schools

Mid-State Educational Center was asked to assist the Pontiac Public Schools in developing curriculum in the elementary and junior high school. The two teachers of art in the elementary schools, the junior high school teacher and Mrs. Packwood (Consultant for the Mid-State Educational Center in the area of art), acting as consultant, met four times to pull-together ideas and design the curriculum. The group was also charged with the responsibility to suggest schedules, new material for purchase and a plan for achieving the suggestions.

The Pontiac Public School District #429, includes 4 elementary school buildings (K-8) with a total of sixty-three classrooms in the elementary schools. The community of Pontiac has a wide range of socio-economic backgrounds.

As a result of the planning in the area of art, a curriculum guide was written and presented to the Board of Education of the Pontiac Public Schools. To implement the plan it was suggested that an additional teacher of art be hired for the elementary schools and the junior high school teacher be assigned full time for the 1970-71 school year. Furthermore, a list of approximately seventy books and two art reproductions should be purchased for appropriate schools in the system.

During the 1971-72 school year, an additional teacher of art should be hired for the elementary schools. Additional prints and books should be purchased for the materials centers.

Initiating a new program of art in the Roanoke-Benson School System

Mid-State Educational Center was invited to present a plan for initiating an art program in the Roanoke-Benson Public Schools. In a conversation with the principal of the High School it was learned that one of two possible locations could be used for an art studio. He requested that a plan be drawn for each room, and suggestions regarding equipment and supplies be submitted.

The plans include space for two and three dimensional art work. Painting, drawing, modeling, constructing, lettering, enamelling, weaving, and some work with plastics are recommended activities for the program. A wide range of supplies will be needed to conduct the program. It was also suggested that the equipment budget be held for purchase until an art instructor has been hired since each individual has preferences of art activities.

Along with these recommendations, Mrs. Packwood will make recommendations regarding scheduling of the art instructor into the elementary classrooms and the high school art classes.

These specialized services to the public schools of the Mid-State Area are very important, and are very difficult to obtain from other sources.

2. STATEMENT BY SPECIAL ART CONSULTANT

Since its inception, I have worked closely with the Illinois Mid-State Educational Center. I have been used as a consultant in relation to three specific areas.

First, it was conceived that the elementary art in-service program was one way to best influence the art programs conducted in many of the schools. I was first used as an "expert" on the use of paints in the daily program in the classroom. The first series of workshops was conducted on a "round robin" basis by six instructors, teaching one workshop a week at one of six locations. The later workshops were conducted on a one instructor for four to six meetings basis. This one instructor, therefore, covered many areas concerned with the elementary art program.

The second area of my involvement with the Center was concerned with the arrangement and distribution of reproductions to the public schools served by this project. Specifically, this endeavor was considered as a service which would expose many public school pupils to the works of famous artists, sculptures, and architects. Commercially prepared sets of 150 reproductions were broken into sets of ten and accompanied by a booklet designed to give the teachers insight into the historical period of the artist, the biography of the artist, and specific information about the original. Classroom activities were also suggested. The whole project was intended to further the pupils' appreciation of adult art work. These sets were framed, and then circulated among the schools.

Fianlly, I have served as a consultant to the in-service art teachers, to suggest how best to promote art appreciation in the classrooms, kindergarten to high school. In this capacity, I have conducted several workshop-seminars with the art teachers in the area served by this project.

Concerning the first responsibility, I feel that the second scheme of in-service workshops has been, by far, the most successful. One instructor working with the same group of teachers is able to clarify points which may not have been fully explained inthe previous meetings. I have noticed an active interest by the teachers to try ideas in the classroom and to bring them back to show the instructor and workshop participants. I did not find this with the "round-robin" plan. Further, I suspect that even more evidence of the usefulness of the in-service program might be more apparent if the "expert" was placed in the school system for a prolonged time on a full-day basis. This is expensive, yet it seems to be reasonable to assume that such a program would produce more longer-lasting effects on the school system involved. Regardless of which type of workshop was conducted in a given school district, I have noticed an obvious influence of the workshops in the types and quality of children's art work displayed in the schools. Several visitations to the schools, for various reasons, have convinced me that the workshops have produced a noticeable change in the types of works displayed. I know, However, that this evidence is not empirical, but I am also convinced that empirical evidence would not be available until many years after the workshops. This would substantiate information about what lasting changes were actually produced. I must mention that I noted that the interest and enthusiasism of any given group of participants seemed to be directly influenced by the attitudes of the school administration abou the workshop.

Concerning the arrangement and distribution of reproductions of famous paintings, I feel that this endeavor had the widest impact on the public school students. Without exception, the schools I visited had already used at least one set of reproductions and were desirous of getting more than one set per year. From my own investigations, including my dissertation, I am convinced that this area of art appreciation is neglected in most school systems. The efforts of the Center have made a giant step in the correction of this neglect. Further, the scheme I devised to circulate additional information with each reproduction in addition to each set has been commercially replicated by Shorewood Prints, Inc. This seems to speak well for the innovative potential of such institutions as the Illinois Mid-State Educational Center.

As to the last area of my efforts related to the Center's activities produced more immediate results. That is, once the various approaches to the teaching for art appreciation in the classroom were explained to the art teachers, there was almost immediate feedback as to the implementation of several programs. Specifically, two school districts in one county got local funding for over $500 worth of reproductions the day after a seminar was conducted. I am convinced that it was a direct result of the seminar, and the sharing of knowledges about how to finance such projects. In other words, the potential for such programs exists in the public schools. It only took a one-day seminar to implement an extensive program in art appreciation tn two school districts.

Barry E. Moore
Assistant Professor of Art
Illinois State University

3. STATEMENT FROM (MRS.) JOAN LYONS, ART INSTRUCTOR
PONTIAC COMMUNITY CONSOLIDATED SCHOOLS

(The project as seen from the viewpoint of a teacher in one of the local school systems.)

In regard to an evaluation of services performed by Mid-State Educational Center over the past three years, I have the following comments:

Your visiting artist program has been of most unmeasurable benefit to our students. It is good for them:

1. to see and hear a professional artist
2. to become acquainted with the outstanding works of art which the artist rpoduces and brings with him.
3. to learn the new techniques which a specialist in one area can teach.
4. to hear some one other than his regular art teacher speak for and about art.

This service is indeed outstanding and it is most regrettable that it must come to a close.

Your program of lending art reproductions has proved the value of such pieces to teachers and administrators and encouraged schools to purchase such reproductions for their materials centers.

Your pilot program introducing art to schools that have never had art has certainly been a boon to small schools in interesting board members, administrators, teachers, parents, and students in art programs for their schools, as is proven in the hiring of Mrs. Roney. A follow up should be made to help them hire another person, as a group, since Mrs. Roney is leaving this year.

Your help with art and music curriculum improvement has been of great help in raising the status of these two fields in the eyes of the administrations and in helping to bring the problems and needs of these departments to the attention of the administration and the board in a way that would never have been possible without your help.

4. STATEMENT FROM AN ART TEACHER TO THE PROJECT DIRECTOR

Throughout the two years that I have worked in my four districts, I have been very grateful for the services offered to me through the Illinois Midstate Educational Center.

I have been employed as an art teacher by four separate rural districts yearly, which means that I am only in some of these schools one day a week. Our schools range in population from seventeen to over two-hundred, but the need for supplementary materials is great.

I have used the framed reproductions on a rotation schedule among the schools, displaying them in classrooms and the main hallways. These reproductions have been particularly helpful, not only for their beauty, but also because we discuss these paintings for their subject choice as well as the type of media or paint technique with which they have been done. Several classroom teachers have referrrd to these paintings in their classroom schedule also. As a result of this reproduction - loan program one of my districts is planning to permanently hang reproductions in the hallways. This will not only be attractive, but function as an art-appreciation-awareness program for the school also.

Last year we had the traveling multi-media art exhibit in our high school lobby which drew approving comments. This exhibit was an opportunity for our students to see two and three demensional work ranging from ancient art to onntemporary pieces in reproduced and original form.

Just knowing these services are available to our districts enhances our program greatly. Since these districts are small it would be difficult to offer these cultural benefits without the aid of this Title III program.

My gratitude does not begin and end with the materials themselves, but also extends to the people involved who have organized and enforced such an effective supportive program in the fine arts for our schools.

Mrs. Mary K. Roney
Art Teacher
Livingston County Public Schools.

III. Evaluation of Drama Activities

A. Chronology of Drama Performances

"Reynard the Fox"

		Attendance
1969-Oct. 8	Metcalf Grade School	200
Oct. 9	Metcalf Grade School	200
Oct. 13	I.S.S.C.S.	250
Oct. 15	Holy Trinity	500
Oct. 17	Colene Hoose Grade School	275
Oct. 20	Chenoa Grade School	680
Oct. 22	Farmer City Grade School	575
Oct. 24	Lincoln Grade School	800
Oct. 27	Elkhart Grade School	250
Oct. 29	Flanagan Grade School	500
Oct. 31	Bellflower Grade School	300
Nov. 3	Wapella Grade School	175
Nov. 5	Chatsworth Grade School	380
Nov. 7	Meadowbrook Grade School	500
Nov. 10	Ben Funk Grade School	300
Nov. 12	Heyworth Grade School	580
Nov. 14	Ellsworth Grade School	300
Nov. 17	Saybrook Grade School	280
1970-Jan. 7	St. Mary's Grade School	200
Jan. 30	Westview Grade School	600
Feb. 2	Oakland Grade School	380
Feb. 4	Woodland Grade School	600
Feb. 6	Odell Grade School	320
Feb. 9	Jefferson Grade School	350
Feb. 11	Lexington Grade School	580
Feb. 13	Octavia Grade School	500
Feb. 16	Riverview Grade School	300

A Review of American Literature

1970-March 4	University High School	700
March 6	Stanford High School	150
March 9	Saybrook High School	120
March 11	Chenoa High School	250
March 13	Chatsworth High School	180
March 16	Roanoke-Benson High School	300
March 18	Forrest High School	250
March 20	LeRoy High School	300
April 1	Lexington High School	250
April 3	Eureka High School	550
April 6	Lincoln High School	800
April 8	Wapella High School	220
April 10	Fairbury High and Jr. High Schools	420
April 13	Tri-Valley High School	300
April 15	Octavia High School	250

April 17	Moore High School	300
April 20	Lowpoint Washburn High School	300
April 22	Elkhart High School	200
May 8	Saunemin High School	220
May 13	Central Catholic High School	550
May 15	Clinton High School	700
May 20	Flanagan High School	250

"Oedipus Rex"

1970 Performances at Illinois State University for Area High Schools

Nov. 24	Wapella, Minonk, Bloomington, Lincoln, and Danvers	400
Nov. 25	Central Catholic, Chatsworth, and Eureka	376
Dec. 1	ElPaso, Saunemin, and Pontiac	240
Dec. 2	Low-Point, Farmer City, Forrest, University, Bloomington, Dwight, and Pontiac	400
Dec. 3	Stanford, McLean, Atlanta, Roanoke-Benson, LeRoy, and Elkhart	400
Dec. 4	Clinton, LeRoy, Stanford, Bellflower, Odell, Mt. Pulaski, and Tri-Valley	367
Dec. 8	Flanagan, Hartsburg-Emden, Tri-Point, Chenoa, Saybrook-Arrowsmith	357
Dec. 9	Woodland, Metamora, Normal Comm., and Delavan	400
Dec. 19	Clinton, Hopedale, and Cornell	400

Midsummer Night's Dream

April 30	Wapella, Low-Point, Washburn	130
May 1	Bloomington	70
May 2	Odell	50
May 4	Clinton, Woodland, McLean, Forrest	450
May 5	Bloomington, Woodland	130
May 6	Pontiac, Atlanta	208
May 7	Stanford	130
May 8	Minier	60
May 12	Metamora, Hartsburg-Emden, Chenoa	220
May 13	Normal, Pontiac	50
May 14	Bloomington, Stanford, LeRoy, Lincoln	350
May 15	Saunemin, Normal	100
May 17	Fairbury	80
May 19	Danvers, Elkhart, ElPaso, Forrest, Normal	380
May 21	Tri-Valley, Normal	100

B. CREATIVE DRAMA WORKSHOP EVALUATION - LINCOLN

1. Years of Teaching:

Range	Mean	Median
2-34	13.5	11.5

2. Present Assignment:

Primary	7	Intermediate	1	Other	
Grade 1	2	Grade 4	4	Grades 7 & 8	1
Grade 2	6	Grade 5	1	Junior High	3
Grade 3	3			E.M.H.	1

3. Have Used Creative Drama Techniques in the Past:

YES	NO	NO RESPONSE
20	6	3

4. Omitted

5. Interest and Value (1 to 10; very poor to excellent)

	Range	Mean	Median
A. Value of Workshop	4-10	7.1	7
B. Instruction (Gen.)	4-10	8.2	9
C. Knowledge Gained	4-10	7.2	8
D. Teaching Techniques Learned	4-10	7.6	8

6. Suggestions for Future Workshops: (A numeral following a comment indicates the frequency of that type of comment if given more than once.)

"I would like to have a laboratory approach. I would like to see the methods applied with real live children in attendance."

"Have different levels so that those who have taken one workshop can take another in the next step of the sequence. Also have beginner groups."

"A survey should be made to see what the teachers wish to have more study or help in. Perhaps, this would make our workshop more useful."

"I would liked to have seen him work with some children." (2)

"I was disappointed in that 95% of the methods were aimed at the primary level."

"perhaps more demonstration on how to work with story dramatization."

"More activity for all people."

"Although time is scarce, a longer series of workshops might be more beneficial. I would liked to have seen films of experiments in creative dramatics and possibly even visited a children's theater."

"More concrete examples of how to initiate the creative dramatics process with small children."

"More action as opposed to strictly lecturing."

"Would it be possible to have a video-tape of a classroom (other than Metcalf) responding to a non-structural creative drama period?"

"Omit statistics."

"More teacher involvement."

"It would be helpful to have some of the books and materials available, which the instructor discussed, either on loan or for sale."

7. Other Comments:

"An entirely new field for me and have found the workshop most helpful. Enjoyed experimenting on my class many of the techniques seen while attending. Since my background in this area is very limited, I hesitated to attempt many of the techniques, but found what I could absorb worked out quite well. I liked the instructor's way of giving much--you choose what you wish to use--did you try it last week?--what were your results? I didn't feel like a fool when things were not successful. I would enjoy and learn from another workshop along this line."

"I think older teachers have built-in prejudices toward free and creative activities. They, parents, and administrators need to be convinced. It is just easier and simpler to have "law and order.'"

"Hand out materials to reinforce the new ideas whith are presented so rapidly. Make a good review of ideas--more can be presented than can be said."

"The instructor was very interesting. I wish it had been a longer course."

"This whole workshop has been geared primarily to the primary grades. It has been almost worthless for the junior high teacher."

"I enjoyed the workshop and intend to try many of the suggested ideas."

"The instructor seemed so enthusiasitc about creative dramatics--really living it. There was no doubt about his field of interest. All class members were eager to follow the presented ideas."

"I certainly agree that Creative Dramatics is far superior to early teachings. The pressures were not only on the children but certainly affected the teachers and instructors. I am using many of the suggestions with success in my room."

"I think the instructor was very enthusiastic and gave teachers the incentive to try creative dramatics' activities."

"Some very good points were brought out, I thought, regarding art and importance of the individual. Too much of a teacher's work with children is often in a rigid situation and consequently we become somewhat straight-laced and inflexible which is very damaging, I feel, to the pupil--or at least it can be. We need to remain human beings with senses as well as intellect

"This workshop was very good for Primary and Intermediate level I didn't feel it helped me too much with my present language arts class. I did gain some excellent ideas for creative drama for my history class. I would say this workshop was for presentation to above average students."

"I liked the group participation, especially when I felt uncomfortable or at a loss for what to do. I then understood some children better."

"I enjoyed this workshop very much. Hopefully, I will be able to use some of these ideas in my own classroom when I begin teaching."

"I feel this workshop was of more value to teachers in the upper grades than to me as a first grade teacher."

"If nothing else, Mr. Pritner gave me 'nerve' enough to try some more advanced creative dramatics with my slow children. I actually believe they would understand a story more if they could create the 'scene' themselves."

"I thought this workshop was much better than some others I've attended because it was action oriented. Time went much faster and I feel I learned more."

"It was very effective. Appreciated both the theory and practicum. Excellent--has been well worth the time invested."

"This workshop was very good for me and my student teacher. We used many of the suggestions in first grade--found the class made observations, comments, and evaluations which were of benefit to us."

2. Pontiac Creative Drama Inservice Program

An inservice program in creative dramatics was offered to Livingston County Title I teachers July 20 and 21, 1969. Thirty-one teachers enrolled and were present for all instruction. Dr. Calvin Pritner and Margaret Parrett were the workshop instructors.

The major emphasis was upon the use of creative drama to encourage and stimulate children to read and interpret what they have read.

An on-the-spot evaluation was done with participants. Their readiness to talk about their workshop experiences was helpful.

Twelve participants were used to evaluate the inservice program with the following results:

1. Eight of the twelve indicated that they could make immediate application of the knowledge and skills acquired in the inservice program.
2. Two indicated that they were already using many of the techniques presented.
3. One participant felt that she was "too old" to begin to do some of the things suggested.
4. Eleven of the twelve felt that they would like to do more reading concerning creative dramatics.
5. One participant felt that the workshops only "scratched the surface" of the potential uses of creative drama.

C. RESOURCE CENTER

The resource center has been more widely used this year than during the first two years of the the project. This may be due to the wider distribution of a catalogue listing resources.

The most popular resource we offered schools was lighting equipment. Thirty-eight schools borrowed lighting equipment during the year. Many other schools made requests.

Recordings, filmstrips, play scripts, and 16mm films were used infrequently. The fact that they were used so little indicates that many items purchased during the planning year of the project were purchased with little understandnng of the real needs of the schools.

The resource center was able to give technical assistance to several schools requiring help in the staging of plays. This help greatly enhanced the quality of those school productions.

D. SUMMER THEATRE

SUMMER THEATRE 1969

Illinois Wesleyan University

The Illinois Mid-State Educational Center participated in the Illinois Wesleyan Summer Theatre Program during the summer of 1969. The IMSEC Drama Director assisted in the selection of plays suitable for high School audiences. Those selected were Anything Goes by Cole Porter, Look Back in Anger by John Osborne and The Rivals by Richard Sheridan.

Free tickets were made available to teachers and students in the five county area. Nine hundred of the one thousand tickets available were used. There was good distribution of tickets over the project area with all counties participating. Thirty-one school districts took advantage of the free tickets.

Experience with summer theatre has indicated that there are many students interested in theatre and that there is a great need to make them aware of the presence and availability of good theatre.

E. LIVE PERFORMANCES

1. Oedipus Rex

This evaluation will be given in two parts:

(1) evaluation by teachers and administrators, and

(2) evaluation by students

Evaluation by Teachers and Administrators

QUESTIONS	YES	NO	NO RESPONSE
1. Did the students enjoy the program?	70	4	-
2. Did you feel the program was an important cultural experience?	72	2	-
3. Did you use the pre-performance materials?	58	13	3
4. Did the program have relevance to classroom activities?	60	11	3

	RATINGS				
	SUPERIOR	EXCELLENT	GOOD	FAIR	POOR
5. Entertainment - cultural value of the program	25	40	9	-	-

	YES	NO	NO RESPONSE
6. Would you like to have a program of this type in your school again next year?	70	2	2

COMMENTS:

(Each comment given more than once is followed by a numeral indicating the number of times a comment of that nature was made.)

"An excellent acting job by all." - 19

"The students were quite favorably impressed with the performances given by Oedipus and Teiresias." - 15

"I especially appreciate the pre-performance material." - 3

"The guidelines were helpful. We spent a day in class with them and a day after the performance evaluating it. A formal lecture on the Greek theater came two days after the production. For the first time, information given was relevant to their knowledge. Having seen the play, the students were familiar with this aspect of Greek culture."

"The set was excellent, as were all technical aspects of the play." - 8

"The chorus was superior." - 3

"Correlated beautifully with classroom activities." - 2

"The students thoroughly enjoyed the performance." - 4

"We did not have access to pre-performance material." - 2

"The chorus seemed to move either too much or too rapidly." - 2

"I felt some students in the audience were too young to appreciate the nature of the performance. Also, many students had no idea of the characters, plot, theme, etc., and distracted other viewers." - 2

"Very helpful for seniors if the play is read first. It would be harder for younger students to understand."

"Approximately one-half of the students enjoyed the program. Most of the students were not acquainted with Greek drama and didn't understand the background. This was an excellent opportunity for the students to experience drama of this type, however."

"The play was a good one, but its very nature made it one the students found difficult to like. It was good for them to be exposed to Greek drama."

"I thought this was a fine opportunity for both my speech and English students to observe high quality drama which was well done."

"I find your program to be most valuable as the final step (performance) of drama which has been taught in the classroom."

"The play was good if you enjoy this kind of thing, but from my point of view, I didn't enjoy it at all."

"We felt the play could have been condensed somewhat."

"Our students and others attending this performance were too rude to keep quiet during the performance, so I'm sure they got nothing from the program."

"The students saw some acting, stage techniques, and settings they'll never forget. They now realize that there are other styles of drama other than comedy."

"MMEC has never let us down. May it continue its good work in bringing performances of high quality to us."

"Our students enjoyed the program immensely but were somewhat incapable of reacting to the play because they had no previous experience to which to relate the play's emotions. Therefore, they reacted through laughter."

"Perhaps the most interesting experience was a tour of the set, lighting and sound booth conducted by Dick Hagy. The students were greatly impressed with him and Pat Campbell who did an outstanding job on costumes."

"We went to ISU to see the performance. Most students hadn't seen a stage performance before. I will happily take them to other performances and would like to find out about programs that can be presented at Forrest."

"We would like to have the opportunity to take students to other programs of this caliber."

"The educational and cultural value of many of the Mid-State programs, in my opinion, will have long-range effects on the students that are fortunate enough to see them, therefore, any evaluation should take this into consideration. We at Stanford-Minier are very pleased to be able to have the services that Mid-State provides."

"For those students who were not familiar with plays using a chorus and dialogue as primary means of communication, the play seemed to lack action. The students enjoyed the second act in particular; one comment was 'I felt myself becoming involved in Oedipus' probbm almost against my will.' Most of our class discussion centered on the staging, but I think the idea of the play will stay with them too, especially when we read about other men (like Marlowe's Faustus) who try to know too much and suffer for it."

"The play was a good experience for them. It was too long, and for this reason, boring for them at times. But all in all, they enjoyed the play. I'm sorry tohear that Mid-State will not be in operation because it is excellent for a small school like El Paso."

"The students from the area in which I teach need more, much more, of such experiences as the live theater we saw. They are frequently unaware of anything except their own world which is too narrow."

Evaluation by Students

QUESTIONS	YES	NO	NO RESPONSE
1. Did the students enjoy the program?	30	-	-
2. Did you feel the program was an important cultural experience?	24	6	-
3. Did you use the pre-performance material?	20	7	3
4. Did the program have relevance to classroom activities?	29	1	-

	SUPERIOR	EXCELLENT	GOOD	FAIR	POOR
5. Entertainment-cultural value of the program	6	12	10	2	-

	YES	NO	NO RESPONSE
6. Would you like to have a program of this type in your school again next year?	27	2	1

COMMENTS:

"Oedipus gave a very good performance. He made the viewer feel as though he was a part of the action. The chorus was very effective and contributed to the unity of the play. It was an excellent example of the Greek tragedy."

"I felt Oedipus at times overacted. I didn't feel that the actor portrayed the fallen Oedipus well. There wasn't enough distinction between the ruler and the fallen king. The chorus was much too loud."

"I enjoyed the program very much. I thought the acting was good. I'm glad I went."

"Chorus was too loud and overplayed--more variations in chorus would have been helpful--some parts should have been worked on, for example Creon underacted where Oedipus overacted in some situations."

"Oedipus was played very well but somewhat overacted. The chorus was overacted somewhat. They could have had more variation in their voices. It was an excellent play."

"Oedipus made the viewer almost a part of the action. The chorus was very effective in describing the different scenes."

"It was good but loud and they said the same thing over and over. The parts were played good, though."

"Very good acting job. The parts were all played well. Chorus was a little overplayed."

"I thought the play was excellent. Oedipus was an excellent actor. The chorus had a lot of harmony and rhythm throughout the play. Good scenery and costumes."

"The program was excellent. Oedipus was an exceptionally good actor. At times the chorus was too loud, but the story was conveyed very well."

"Very good play. Oedipus was tremendous."

"Acting was superb. Negro as Oedipus gave me something to think about."

"I loved every minute of the play. I would like to take a theater trip frequently -- once or twice a month."

"It was well presented and proved to be a great value in the study of Greek plays."

"I was disappointed in Oedipus, not because he was a Negro, but his acting."

"Beautiful stage settings and lighting effects. The recording used in Teiresias' monologue was terrific--seemed realistic. I did not like the chorus, they were too loud and also ran back and forth too much. They didn't look like dignified Greeks."

"I did not particularly like the play. I realize that this was the finest performance of the year, however, I still do not think that it was all that valuable an experience."

The comments by faculty and students listed above are only a representative sample of the many comments made by respondents. 95% of the faculty and 100% of the student respondents said that the students enjoyed the program, 97% of the faculty and 80% of the students felt that the program was an important cultural experience, and 81% of the faculty and 97% of the students said the program had relevance to classroom activities.

The entertainment-cultural value of the program was rated "superior" by 34% of the faculty and 20% of the students, "excellent" by 54% of the faculty and 40% of the students, "good" by 12% of the faculty and 33% of the students, and "fair" by 7% of the students.

95% and 90% of the faculty and students, respectively, indicated a desire to have a program of this type again next year.

2. REYNARD THE FOX

Questions	Yes	No	no Response
1. Did the students enjoy the program?	145	6	1
2. Did you feel the program was an important cultural experience?	133	14	5
3. Did you use the pre-performance material?	119	27	6
4. Did the program have relevance to classroom activities?	101	43	8

	RATINGS					
	Superior	Excellent	Good	Fair	Poor	No Response
5. Entertainment-cultural value of the program	34	66	33	13	2	4

	Yes	No	No Response
6. Would you like to have a program of this type in your school again?	137	7	8

Comments:

(Each comment given more than once is followed by a number which indicates the number of times a comment of that nature was made)

"A little long for young children." - 26
"A very enjoyable program." - 11
"A little too wordy for a children's play."
"Needed much more action."
"A nice performance and appropriate to this grade level (4)."
"The younger children understood the plot better because of my using the pre-performance material."
"We enjoyed the questions which were given for us to discuss after the production."
"The actors were very fine."
"The program was interesting for my age group (5th grade) and the moral was understood by my students."
"The scattered humor kept the upper grades attentive and the audience participation accomplished the same with the lower grades.
"The actions, facial expressions, and voices of the actors were superb." - 3
"I was happy to have the pre-performance material. It seems to help the beginners more enjoy what they're seeing if they know a little about it first." - 2
"I feel that all children should have the opportunity to view cultural programs of this sort."
"My literary students realized the value of practice and hard work."
"More for younger children."

"Characters hard to identify." - 2

"The production was done with a high degree of professionalism. I was surprised to see the K's maintain their involvement as effectively as they did for 90 minutes." - 2

"The explanation of the methods used to produce the play were very useful for beginning a creative dramatics program in the classroom."

"The cast was well chosen. The actors were 'in character' at all times. The action went smoothly and the dialogue was delivered without hesitation and in clear and understandable voices. The pupils response of good attention indicated it was an enjoyable presentation to them."

"The performers are to be commended for their performances." -2

"The children enjoyed the program and were sympathetic toward the Fox. They found several morals in the story and were able to relate the fine character acting to their own school work in the area of reading."

"The guidelines were most helpful in preparing the children for the story and the process to be used. Third-graders love putting on plays, so this intrigued them even more because it made them think of ways they could improve even their small efforts."

"Someone must have talked about the appearance of the actors because many thought their personal dress was awful. They said, 'They really need haircuts.'"

"After the show a few of my students talked to some of the crew, and because a couple of them wanted the fox to be hanged they were asked 'Do you like war?' Of course, no child of 8 likes war or really understands it. The children did see the fox steal the crow's cheese. We decided in class we would lock up the fox for a couple of months."

"The presentation was very well done. The simple stage properties , costume and makeup were most artistic in the portrayal of characters in the play. I question the value of young children being swayed into response of 'peace signs' and general modern ways of expressing themselves. I wonder if all audiences have responded in this manner."

"The fifth-graders enjoyed the play. One section used the pre-performance material and the other didn't. Those who used the material seemed to gain more from the play. The use of the 'peace symbol' seemed to be overdone at the end of the performance. Lendore was judged to be the most popular in my class and I, too, feel she did an excellent job."

"I am disturbed by the fact that all of the performances (drama and music) that we have seen have been given by people obviously 'offbeat.' I hate to see cultural activities identified with them exclusively. I didn't approve of the arousal of our students with the so-called 'peace' sign."

"I feel that the program was too difficult for my students to understand the morals and to have relevance to classroom experiences."

"The children enjoyed learning a part of the play since audience participation was invited." - 4

> "Most of the audience had great difficulty hearing and understanding the lines, many of which were spoken too rapidly. I realize a gym is a difficult area to projectłin." - 3
> "I think the 'peace' sign, unless I misinterpreted its meaning, should be eliminated. This is introducing an adverse political element of which I do not approve."
> "Poor costuming; ideas poorly portrayed and extremely difficult for so young an audience."
> "I felt the program was very good. The acting was good. However, the students playing the parts looked very 'grubby' to say the least. This alone makes me wonder whether I would consider having theatrical students back in my school again."
> "It was an excellent illustration of using ordinary things in producing a play." - 3
> "My students did not understand the characters. They liked the action but did not get the story."
> "The program was great. The children loved it. One good hour is about all of the time the little ones can really sit quietly, however. You could understand the actors very well. They seemed to be enjoying themselves. There was a lot of action and it was well done. The little ones were glad the fox was not killed."
> "Well done! I appreciated the guidelines. They made the children more aware of what was coming and better able to understand it."
> "It would be helpful if each teacher had a copy of the pre-performance material."

The above comments are just a representative sample of the many comments made by respondents.

95% of the respondents said that the students enjoyed the program, and 88% said that the program was an important cultural experience. The pre-performance material was used by 78% of the respondents while 66% of them said that the program had relevance to classroom activities.

The entertainment-cultural value of the program was rated "superior" "excellent," "good" and "fair" by 22%, 43%, 22% and 9% of the respondents, respectively.

90% of the respondents indicated a desire to have a program of this type again next year.

3. I AM WAITING

Questions	RESPONSES YES	NO	NO RESPONSE
1. Did the students enjoy the program?	13	0	0
2. Did you feel the program was an important cultural experience?	12	1	0
3. Did you use the pre-performance material?	9	2	2
4. Did the program have relevance to classroom activities?	11	1	1

	RATINGS Superior	Excellent	Good	Fair	Poor
5. Entertainment-cultural value of the program	7	5	0	0	1

	YES	NO
6. Would you like to have a program of this type in your school again next year?	12	1

COMMENTS:

"Over-elaboration of a basic idea -- limited quality."

"Our entire student body was enthralled with this performance. They have discussed it frequently since it was performed. It was an outstanding performance."

"The students were very enthusiastic and had a very excellent discussion of the material in the class period following the presentation."

"The students enjoyed the humor of the program. It made them realize that something in school could be fun. The program was relevant to their problems and lives. They discussed the program after seeing it, and the time spent was worthwhile."

"Very worthwhile. We hope you will have more for us."

"The production was well done and the students had many favorable comments regarding the content and the techniques in the performance."

"I feel that the program was made interesting for the students mostly by the actors picked to portray each part. Most of the people I talked to were very pleased with the performance.

"A very excellent program."

"The humor was greatly enjoyed by the students."

"This was a very interesting and provocative program. I have heard nothing but praise for the program. I sincerely hope that we can have a similar program next year."

"The performance was well done and as near to professional acting as could be found in this area."

4. Midsummer Night's Dream

This was an on-campus production falling at the end of the school year. Evaluation was done following performances by interview and discussing with faculty and students who attended.

Campus disturbances caused cancellation of two performances and devreased the number of students who attended on several evenings.

Teachers and students were very positive toward the production. They appreciated the excellent stage design and the quality of acting.

Comments:

"I enjoyed the humor of the play. I didn't know Shakespeare could be so hilarious."

"It was beautiful."

"It was the greatest."

"I read the book, but it didn't come through like this."

"I would have enjoyed it even more if I had read the book as my teacher asked us to do."

"Why don't we have more evenings like this."

"Shakespeare is still a drag."

"My students really enjoyed this."

F. SUMMARY STATEMENT BY PROJECT DRAMA CONSULTANT

In significant respects, the theatre wing of our fine arts program made its greatest achievements during this year. In large measure this appears to be the result of the Center staff and the Illinois State University Theatre staff having learned from the first two years' valuable experience.

Creative Drama

In-service teacher training projects at Pontiac and Lincoln, Illinois, achieved considerable success. The Pontiac program, developed for Title I teachers of reading, provided classroom teachers with direct experience in the use of improvisation and theatre games in work with children. The in-service teachers were actively involved and on their feet playing theatre games throughout the two half-day sessions. They participated in improvisational situations that can be used, directly, in working with children.

Many of the same techniques were used in a four-session series of workshops in creative dramatics for teachers at Lincoln. Despite difficulties of dealing with such large numbers, interest and attention were maintained by directly involving the teachers in theatre games and improvisations. It is clear that this kind of participatory orientation to in-service creative drama training is preferable to the use of primarily lecture-discussion techniques.

It is particularly unfortunate that the theatre wing of the Center's program could not be funded to supply more in-service programs in creative drama for elementary teachers. Throughout the project's three years there has been steady demand for this service; in fact, a one-half time demonstrator-teacher could have been busily employed throughout the three-year period.

Live Performances

The live performances of the Illinois State University Repertory Theatre were received this year with consistent enthusiasm. Many elementary and high school students have seen six productions by the Repertory Company during the past three years. The Company is a familiar sight in many project area schools.

This year's presentation for elementary school audiences was an imaginatively conceived production of the French story of *Reynard the Fox*. The production made use of the child's familiarity with the use of "found objects" for pretense and play. Such objects as a plumber's helper and a property box were used, respectively, as a king's scepter and an animal's den. The production maintained a fast pace that held the children's attention effectively. Teacher evaluations of this production noted that it was most effective for children in the upper elementary years. This points up the difficulty of locating children's theatre scripts that have strong appeal for youngsters in the early school years. In general, this first production of the year made effective use of the acting company, many of whom were new to the touring program.

In addition to the company of an unusually mature and experienced company manager (39 years old) was an asset in maintaining effective public relations with the schools. Each year the company seems to have improved in its ability to set-up, perform, and strike its shows with a minimum of disturbance for the school's routine.

Finally, the teacher evaluations and unsolicited responses from children lead us to believe that the children's theatre plays are the most fully appreciated and valued aspect of the live drama program. This seems to have a direct connection to the relative flexibility of the elementary school day and to the willingness of teachers to relate the live performances to their academic program through art work, letter writing, social studies and other programs.

The Repertory Company's second production, Sophocles' Oedipus the King, was presented on the Illinois State University campus for high school students. Producing on the campus enabled the University Theatre staff to develop elaborate scenic and lighting effects, and it allowed the use of actors and technicians who were not otherwise available for touring. Conversations with students attending the performances showed that a large number of them had read the play in their English classes and had made extensive use of the pre-performance study guide. Although there were occasional examples of inappropriately boisterous behavior from the high school audience, in general, there was a rewarding receptivity to this play. The director made resourceful use of double-casting to enable chorus members to also play individual roles. In addition, a talented and experienced graduate student actor from outside the regular company was used in the role of Oedipus. High school students and teachers were enthusiastic about the elaborateness and beauty of the scenery and costumes. The play's director and the University Theatre staff valued the opportunity for students to attend this production in a fully equipped theatre, rather than in the more makeshift situation usually encountered in the high school.

The theatre program's third production involved the presentation of a medley of poems, short stories, songs, and plays that were titled "I Am Waiting." The production dealt with the theme of adolescence and its bittersweet experience of looking back on childhood and looking forward to the realities of adult life. For the high school students this has been a very popular piece, especially because of the production's choice of material and experiences with which the adolescents can identify strongly. It is a theatre program that uses poetry, songs, and short stories in such a way that the literature teachers have considerable opportunity to make direct connections with their classroom projects. They have a particularly valuable opportunity to demonstrate, through the production's handling of short stories, the fictional narrator's methods of presenting a point of view about characters and situations.

This production also demonstrates a key virtue of the project's work through the Illinois State University theatre program. The script for "I Am Waiting " was devised through the co-operative efforts of a local high school English teacher and two University faculty members. The material was chosen by educators who have knowledge of the high school students who attend the performances. Because of this close connection between school and university communities, there was an opportunity to create a theatre program that was tailor-made for its audience and for the academic programs of the local schools. Response to the production has been enthusiastic without exception.

The fourth and final production to enter this year's repertory is Shakespeare's A Midsummer Night's Dream. A key feature of this production is its intended appeal for a broad spectrum of age groups and interests. The production, which is about to open, will integrate the project area's junior high school and high school audience members with the University Theatre's regular community audience. The project staff has arranged for approximately one-third of the seats in a twenty-one night run to be available for students. Thus, they will attend the performances of this Shakespearean classic in the atmosphere of a traditional "night at the theatre." We anticipate the play's mixture of spectacle and occasional low comedy will have strong appeal for adolescents and that the experience will be further encouragement for the students to continue the playgoing habits they developed through attending the Center's live theatre performances for the past three years.

The theatre performances, sponsored by the Center and produced by the Illinois State University Theatre's Repertory Company, were proposed as one of this program's pilot studies. It has been successfully demonstrated that an on-going University theatre program can work effectively in concert with elementary and secondary schools to bring high-quality theatre to the children of this project area. Through this project, a new cultural resource has been developed--a graduate repertory company at Illinois State University; and, that resource has flourished while at the same time providing for a segment of the artistic needs of the project's schools. It is a successful innovation; and a model has been created, one that others may wish to follow.

Calvin L. Pritner
Associate Professor of Theatre
Illinois State University
Project Consultant

IV. Evaluation of Music Activities

A. CHRONOLOGY AND ATTENDANCE FIGURES

Perry Hackett, Pianist

Wapella H.S.	120
Ben Funk G.S.	300
St. Marys G.S.	275
Odell G.S.	300
Lake Fork G.S.	50
Cornland G.S.	60
Birks G.S.	60
Tri-Valley J.H.S.	200
Cooksville G.S.	200
Tri Valley H.S.	160
LeRoy H.S.	300
Saybrook-Arrowsmith H.S.	120
Chenoa H.S.	250
Saunemin H.S.	140
Gridley H.S.	160
Chatsworth H.S.	140
Strawn G.S.	80
Danvers H.S.	120
Flanagan H.S.	200
Lexington H.S.	250
West View G.S.	650

ISU Fine Arts Brass Quintet

Metamora H.S.	600
Eureka H.S.	600
El Paso H.S.	300
Clinton J.H.S.	450
Clinton H.S.	700
Beason H.S.	110
Saybrook-Arrowsmith H.S.	125
Farmer City G.S.	560
Tri Valley J.H.S.	210
Gridley H.S.	160
Flanagan H.S.	200
Meadowbrook G.S.	500
Danvers H.S.	120
Stanford-Minier H.S.	120
McLean-Waynesville-Armington H.S.	150
Heyworth H.S.	220
Chenoa H.S.	250
Meadowbrook G.S.	250
Meadowbrook G.S.	250

Dave Holcomb Jazz Trio

Atlanta H.S.	150
Beason H.S.	120
Hartsburg-Emden H.S.	120
Clinton J.H.S.	420
Clinton H.S.	800
Colene Hoose G.S.	700
Forrest H.S.	200
Octavia H.S.	230
Bloomington J.H.S.	1000
Tri-Point H.S.	200

IWU Woodwind Quintet

Fairview G.S.	300
Oakdale G.S.	700
Tri-Point G.S.	285
Northwest G.S.	200
Jefferson G.S.	300
Wapella G.S.	190
Colene Hoose G.S.	700
Sheridan G.S.	400
Raymond G.S.	400
Irving G.S.	400

ISU Percussion Ensemble

Atlanta H.S.	180
Beason H.S.	100
Wapella H.S.	120
Lincoln J.H.S.	500
Moore H.S.	300
Clinton J.H.S.	440
Hartsburg-Emden H.S.	210
Lincoln H.S.	900
Mt. Pulaski H.S.	300
Elkhart H.S.	120

IWU Percussion Ensemble

Central G.S.	620
Westview G.S.	600
Tri-Valley H.S.	200
Chiddix J.H.S.	500
Chiddix J.H.S.	500
St. Marys G.S.	250
Odell G.S.	300
Roanoke-Benson H.S.	300
Lexington G.S. and H.S.	800
Woodland G.S.	700

Peoria Symphony String Quartet

Centennial G.S.	650
Danvers G.S.	250
Saunemin G.S.	250
Wing G.S.	80
Arrowsmith G.S.	180
Saybrook G.S.	90
Lowpoint G.S.	160
Washburn G.S.	300
Fairview G.S.	320
Brigham G.S.	550
Lincoln G.S.	350
Jefferson G.S.	350
Hartsburg G.S.	200
Emden G.S.	150
Colene Hoose G.S.	250
Glenn G.S.	300
Washington G.S.	450
Webster G.S.	300
Woodland G.S.	350
Woodland G.S.	300

ISU Faculty Woodwind Quintet

Eureka H.S.	600
Flanagan H.S.	200
Clinton H.S.	800
Hartsburg-Emden H.S.	120
Lincoln H.S.	700
Elkhart H.S.	100
Tri-Valley H.S.	180
Lowpoint-Washburn H.S.	200
Saunemin	120
Roanoke-Benson H.S.	300

ISU "Festival" Brass Quintet

Douglas G.S.	300
Washington G.S.	350
Webster G.S.	400
Washington G.S.	450
Oakland G.S.	300
Centennial G.S.	300
Stephenson G.S.	300
Washington G.S.	300
Lincoln G.S.	300
Central G.S.	780
Bent G.S.	300
Emerson G.S.	300
Cooksville G.S.	270
St. Marys G.S.	250
Germantown G.S.	490
Riverview G.S.	300
Central G.S.	700
Washington-Monroe G.S.	400
Elkhart G.S.	250

Sigma Alpha Iota Alumni Chorus

Washington G.S.	300
Lincoln G.S.	290
Central G.S.	600
Lowpoint-Washburn G.S.	300
Douglas G.S.	350
Washington G.S.	350
Webster G.S.	350
Oakdale G.S.	700
Fairview G.S.	350
Glenn G.S.	300
Eugene Field G.S.	200

B. Workshops, Clinics, Conferences

1. EVALUATION OF CONFERENCE FOR MUSIC EDUCATION

Illinois Wesleyan University

October 1, 1969

Number of Participants		126
Number of Evaluation Sheets Returned		78
a) High School Students	8	
b) College Students	11	
c) Non-students	59	
Percent of Evaluation Sheets Returned		61.9%

This conference was slightly different than past conferences in that selectee college and high school students were invited to participate. As later comments will bear out, their participation was welcomed.

As suggested in the evaluation of last year's conference, evaluation questionnaires were distributed to participants at the end of the conference and collected as they departed. This practice resulted in a marked increase in percent of returns to 61.9% over 24.4% last year. Because of this better return, the evaluation which follows has greater meaning.

1. Number of years in education, teaching, or business
        Range 1 - 43
        Mean 13.9
    Number of years in school (for students)
        Range 10 - 16
        13.5

Five people, four of them students, chose not to answer this question.

2. Present position

Superintendent	7
Principal	1
Music Teacher	30
Vocal	13
Instrumental	14
General Music	15

College Student	11
College Teaching	11
Vocal	4
Instrumental	6
General Music	4
Board of Education	2
High School Student	8
Other	7

3. Would you be interested in attending another conference of this general nature next year?

Yes	73
No	3
No Response	2

Comments:

"If possible, get more high school students involved in the discussion groups."

"The conference is informative--especially helpful to me as an insight into teaching."

"Very beneficial for many future thoughts and actions."

"A very enjoyable meeting."

"I thoroughly enjoyed the discussion group. Even though we didn't come to any definite conclusions, I gained some good insight."

"The type of people involved was good, e.g., teachers from high school, elementary, etc., and students."

"I believe I learned more about Jazz and high school students' reactions to this than otherwise. If this could be pursued further, it would be great."

"Interested in attending if groups and topics can be restructured so that not only teachers but also future teachers (college students) can enter into the discussion comfortably."

"I especially appreciated the student participation in the discussion."

"Personnel were great--administrators and high school students added much! More high school students should be involved."

"The exchange of ideas was challenging and gave insight into problems of the administrator and the public school teacher."

"Lets have something on junior high scheduling. Perhaps for part of the day divide into level groups and have a resource person."

"I enjoyed other people's viewpoints."

"Last year's conference was better."

"Conference was good last year--better this year."

"A very fine meeting--certainly worth attending."

"The conference was not only interesting but quite helpful."

"Very enlightening and interesting."

4. In terms of interest and value to you, would you evaluate the following points on the rating scale provided (1 - 10, poor to excellent).

Value of conference to you	7.9*
Questions covered in discussion	7.9
Ideas generated	7.9
Knowledge or insight gained	7.4
Effectiveness of speakers	6.5

*(Mean score of all responses)

Comments:

(A numeral following a comment indicates the frequency of that type of comment if given more than once.

"It is a bit difficult to maintain attention when the speeches are read." -3

"It was a very worthwhile experience." -2

"I especially liked Mr. Wisniewsky's talk." -2

"Good." -2

"It was most interesting and of great value to have three new music staff people from I.S.U. in our group. Excellent discussion."

"Too many people who did all the talking were too biased and very narrow-minded. These are music educators? I question their motives."

"Speakers are fine, but I gained so much more and many useful ideas from the group discussion. It was very enlightening."

"Discussion group was of much more value to me than the speakers."

"Although I am only a high school student, I became very aware of the problems of music education. I will remember them always and try to find my own solution as I go through college."

"I did not enjoy the morning or luncheon speakers, the groups were far more interesting."

"Superior discussions--very illuminating to discover that others join me on some of the ideas I think over."

"Congratulations on having a diversified group for the discussion session-particularly for involving high school students."

"Why do present-day speakers read their speeches? Something is lost."

"This was very rewarding to me especially as concerns a music teacher's position on jazz and contemporary music."

"The whole day was enjoyable. I really learned about the problems in the music area."

"The questions under discussion were fine--the solutions more difficult."

"I think the first speaker could be improved upon."

"All that people did was complain. No answers to the problems were found."

"I particularly enjoyed the Boys Town Group--vocalists too."

"There is a need for teachers of special areas to articulate the present problems that exist and suggest tentative solutions. Awareness of these problems effects teacher training and curriculum construction in college."

"Mr. Irwin--speech was refreshing. Mr. W.--speech slightly 'warmed over.'"
"I felt the topics to be discussed seemed interesting, howev the group I was in seemed to be discussing 'fragments' of t topics as it applies to them in their own situations. As a personal observation, I felt it would have transpired more smoothly and effectively if the moderator had been more effective in staying on the topic."
"We locked horns in some areas but this was very interesting. There is a strong generation gap."
"Need to interact and realize all types of problems."

5. How would you evaluate your discussion group in terms of inter to you? (1 - 10, poor to excellent)

	No. of Responses	Range	Mean
Group	9	5-10	8.7
Group II	8	1-10	6.9
Group III	7	3-10	8.0
Group IV	13	7-10	8.2
Group V	11	1-10	7.3
Group VI	11	6-10	8.2
Group VII	9	7-10	8.8
Group VIII	9	3-10	8.3

6. Suggestions for strengthening future conferences:
(A numeral following a comment indicates the frequency of the comment if given more than once.)

"Group leaders should attempt to have participants talk on the topic and not just on their experiences."
"Discussion periods may be more interesting if, after the morning session, the groups would share ideas. This might aid the discussion in the afternoon."
"More students should be included in the discussions." -2
"Now lets get into the 'how' of the situation which so often revolves around scheduling and budget. I would suggest that the afternoon close at 3:00 or 3:30; it makes a long day for those who come a distance."
"Too long."
"Students added very much to the discussion group." -7
"Would speakers please not read their speeches?" -3
"I question the value of the second discussion period."
"Music in the schools today is another chance for the adults to bridge the 'generation gap' --let's take the opportunity and accept this challenge."
"Structure the conference to include practical ways of devel ing and expanding the music education program."
"The Boys Choir was fine, but perhaps for another year have some contemporary program."
"More time is always needed for discussion."

"Perhaps have discussions in the morning with separate student and teacher groups, then in the afternoon have mixed groups."
"Include a good session of methods, etc., of getting the job done of teaching more jazz, rock, etc., as proposed in the conference."
"It seems that we might have discussed individual problems more, especially in the instrumental field."
"Cross-section of personnel was good for a group discussion."-4
"May I suggest a changed format--possibly a visiting speaker for each group who would generate his own ideas which could then be discussed in the group. The topics to be considered could be sent out to participants prior to the conference so that they might choose the one most interesting to them."
"Have different groups for the morning and afternoon--the same ideas just rehashed in the afternoon session."
"Focus on a specific problem."

2. MUSIC WORKSHOP EVALUATION

ORFF

	Pontiac (24)*	Lincoln (20)*
1. Years of Teaching		
Range	1-25	1-38
Mean	7.0	9.5
Median	6	4
2. Presnet Assignment		
Primary	10	6
Intermediate	10	12
Other	11	8
No Response	3	0
3. Time in hours spent in teaching music		
Range	2-40	3-100
Mean	32.8	30.9
Median	40	25
No Response	1	2
4. Interested in Workshop next year		
Yes	24	20
No	0	0

Comments:
"The primary section has helped me very much with ideas."
"There is always new material."
"Longer, if possible."
"This is one of the best offered."
"Stimulating!"
"Very helpful."
"Very valuable"
"Definately!"

* Number of respondents

5. Interest and value (1-10; very poor to excellent)

	Pontiac	Lincoln
A. Value of Workshop	9.2**	9.0**
B. Equipment and Materials	9.4	9.6
C. Instruction (Generally)	9.4	9.3
D. Knowledge Gained	8.7	8.7
E. Teaching Techniques Learned	8.6	8.9
F. Playing Techniques Learned	8.0	7.5

6. Interest and value of workshop session (1-10; very poor to excelle

9.5	9.3

**Average of responses given

7. On holding a workshop series running for four to six weeks

Yes	12	16
No	10	1

On a School Day

Yes	15	11
No	2	2

School Institute Day

Yes	15	15
No	5	4

8. Suggestions for Strengthening Future Workshops

"Need more time for demonstrations."
"Have more work with students--more actual classroom situations." -7
"A greater number of workshops." -5
"In elementary music, I would like to learn a little more about working with the young voice."
"More time allowed for more in-depth coverage and participation."
"Information sent earlier than this time. More song material for upper grades."
"More workshops like this would certainly help to counteract the bad connotations built against workshops in general."
"Have more publicity."
"Two people leading the workshop might help, then each could help more individuals."
"Invite and involve administrators, board members, etc."
"More explanation of these instruments before beginning an introduction."
"Start earlier, 8:00 a.m. -- last longer -- 5:00 or even include an evening session."
"More instructional material to go home with and begin using."-2
"A trained class of students to demonstrate Orff techniques. Advanced methods in Orff--too many workshops on the beginning or primary level."
"A longer more comprehensive Orff workshop."

9. Minutes of music per week experienced by a child in each school.

	Pontiac	Lincoln
Range	30-150	45-180
Mean	66.8	75.6
Median	60	60
No Response	2	3

10. Suggestion for better service

A. Illinois Mid-State Educational Center
"More workshops provided such as Orff."
"Provide more of the same type of experiences."
"Post activities such as these workshops."
"Bring live artists at least once a year."
"Are there instruments available in the Center?"
"Make certain those in the area to use the services and materials know about them."
"Present a workshop on institute day to music teachers and principals."
"More music field trips, and more primary and intermediate films (not Bernstein)."
"Maybe arrange for people such as Mrs. Postl to visit schools for a day and expose students to this caliber of instruction."

B. Illinois Wesleyan University

C. Illinois State University
"A workshop lasting one week."
"An Orff class for instruction in teaching method (summer school)."
"Offer an Orff course."
"Have Mrs. Postl for a week or a month in the summer."
"Guest speaking in classroom more often as well as a special student day."
"Opening the record library for listening lessons and books and band and orchestra instruments."

11. Other Comments:

"How can a school be encouraged to give credit for workshops?"
"One day (four hours) is too short for a presentation of this type."
"This was a total learning experience for me, since I have not been in any education courses. It has given me many variations for presenting ideas."
"I found this workshop very helpful and interesting."
"I thought the leader was a very capable and interesting person to listen to."
"This has made me feel as though I have been doing a creditable job as a music teacher in my first year, because I have employed many of these ideas already."
"This was inspiring for my teaching. Efforts towards dismissing at 3:30 would be appreciated for those who come from a distance."
"These instruments are fine, but when the school district has no money -- no music budget -- we have to use our bodies and improvise (creativity). I like the ideas of demonstrations."

"First time for me and I'm sold for lower grades. I would like to learn more aoout it for our program."
"Excellent workshop. Well planned -- good activities and individual involvement."
"IMSEC might send a listing of ensembles available for school assemblies."
"Send materials to the pre-school teachers in Bloomington -- Montissori, Second Presbyterian Church, LaPetite, Espiscopal Church."
"A school in this area offering training in Orff techniques and certification comparable to the University of Toronto. I enjoyed the presentation -- the third one on Orff -- and always am amazed."

3. MUSIC WORKSHOP EVALUATION

GUITAR
(13)*

1. Years of Teaching:
   Range 1-42 Mean 11.1 Median 5

2. Present Assignment
   Primary 7 Intermediate 7 Other 5

3. Time in Hours Spent in Teaching Music
   Range 2-40 Mean 33.1 Median 40 No Response 1

4. Interested in Workshop Next Year
   Yes 12 No 1

5. Interest and Value (1-10; very poor to excellent)

   A. Value of Workshop
   B. Equipment and Materials
   C. Instruction (Generally)
   D. Knowledge Gained
   E. Teaching Techniques Learned
   F. Playing Techniques Learned

6. Interest and Value of Workshop Session (1-10; very poor to excelle
   9.0** No Response 1

7. On Holding a Workshop Series Running for Four to Six Weeks
   Yes 8 No 3

   On a School Day
   Yes 6 No 2

   School Institute Day
   Yes 5 No 2

8. Suggestions for Strengthening Future Workshops
   "More like this one; something that will interest the students now."
   "Another workshop like the one presented by Dr. Slayman."
   "More for general music."
   "Needs to be geared to our needs."
   "Keep this up."
   "Conduct workshop in greater depth."

*Number of respondents
**Average of responses given

9. Minutes of Music Per Week Experienced by a Child in Each Scho
Range 50-250 Mean 108.8 Median 55 No Response 5

10. Suggestions for Better Service

Illinois Mid-State Educational Center
"More school programs."
"More general music workshops."

11. Other Comments:
"A fine workshop."

4. MUSIC WORKSHOP EVALUATION

TRUMPET - CORNET

This evaluation will be given in two parts:

(1) evaluation by participants who are teachers, and
(2) evaluation by participants who are students.

Evaluation by Teachers (6)*

1. Years of teaching
   Range 2-21 Mean 16.8 Median 17.5

2. Present Assignment
   Primary) Intermediate 2 Other 5

3. Time in Hours Spent in Teaching Music
   Range 20-45 Mean 34.2 Median 40

4. Interested in Workshop Next Year
   Yes 6 No 0

5. Interest and Value (1-10; very poor to excellent) **

A.	Value of Workshop	8.5
B.	Equipment and Materials	6.2
C.	Instruction (Generally)	8.0
D.	Knowledge Gained	7.8
E.	Teaching Techniques Learned	7.8
F.	Playing Techniques Learned	8.2

6. Interest and Value of Workshop Session (1-10; very poor to excellent
   8.0**

7. On Holding a Workshop Series Running for Four to Six Weeks
   Yes 2 No 4

   On a School Day
   Yes 1 No 3 Same 2

   School Institute Day
   Yes 5 No 1

8. Suggestions for Strengthening Future Workshops
   "Show more people the need for these workshops and perhaps the attendance would improve. With so many teachers and musicians in the area, there should be a much better attendance."

*Number of respondents
**Average of responses given

"Have more student participation."
"Have some more advanced sessions for teachers on a more advanced level."
"Provide more material for following actions and techniques stressed in clinics-workshops, references, recommended music lists with complete information."

9. Minutes of Music Per Week Experienced by a Child in Each School
Range 120-300 Mean 190 Median 190 No Response 1

10. Suggestions for Better Service
    A. Illinois Mid-State Educational Center
    "More clinics in the area and more variety (clarinet, etc.)"
    B. Illinois Wesleyan University
    "Have workshops, lectures and concerts at night or on weekends so teachers may attend. Have more publicity about recitals, what's to be performed and when."
    "Provide a Music Education field worker to call on grade schools to advise on new developments, etc."
    "Cooperation between schools for more workshops and clinics (especially workshops) of this caliber."
    C. Illinois State University
    "Cooperation between schools for more workshops and clinics (especially workshops) of this caliber."

11. Other Comments:
"How about a variation on the summer music camp idea with an approach on individual emphasis opposed to the performance group (large) or at least in small manageable groups--tone production, rhythm, technique and practice necessities such as time, self-discipline, etc."
"Highly publicize all these workshops and encourage the importance of greater understanding and knowledge of new techniques as well as standard techniques. I feel Mid-State should continue their present services for years to come. The universities could send out more performing groups for our students to hear and perhaps provide a field trip of a very real interest to grade-school and junior-high age children."

Evaluation by Students (24)*

1. Grade in School
8th - 5 10th - 9 12th - 1
9th - 3 11th - 5 16th - 1

2. Present Assignment N.A.

3. Time in Hours Spent in Learning Music
Range 3-17 Mean 7.3 Median 5.5 No Response 3

* Number of respondents

4. Interested in Workshop Next Year
Yes 23 No 0 No Response 1

5. Interest and Value (1-10; very poor to excellent)

A.	Value of Workshop	8.7**	No Response 1
B.	Equipment and Materials	N.A.	
C.	Instruction (Generally)	9.0	No Response 3
D.	Knowledge Gained	8.1	No Response 1
E.	Teaching Technique Learned	N.A.	
F.	Playing Techniques Learned	8.2	No Response 1

6. Interest and Value of Workshop Session (1-10; very poor to excellent)
9.3**

7. On Holding a Workshop Series Running for Four to Six Weeks
Yes 18 No 5

On a School Day
Yes 17 No 4 Same 2

School Institute
Yes 3 No 17

8. Suggestions for Strengthening Future Workshops
"More than one instructor and more pariticpation within the group." -4
"More ensemble work and solo work."
"More individual help." -7
"Have on a school day." -2
"Have more workshops between shcools."
"Play a few more popular numbers (not necessarily jazz)."
"Have several authorities explain their methods will know."
"Have more time in practice."
"More information should be available prior to the workshop. I could not find out very much about what to go on."
"Try to get more people interested in coming and have more peo talk and demonstrate." -4
"Expand the length of the workshop."

9. Minutes of Music Per Week Experienced by a Child in Each Schoo
Range 200-400 Mean 302.9 Median 300 No Response 5

10. Suggestions for Better Service
A. Illinois Mid-State Educational Center
"Have more facilities for band." -2
B. Illinois Wesleyan University
"More of clinics and institutes." -2
C. Illinois State University
"Observing band practice." -2

** Average of responses given

11. Other Comments:
"Get instructors more experienced in professional work. Get more than one so you can have a difference of opinion."
"The workshop was very beneficial to me. I learned a lot."
"More and better information about it."
"Should have more time to play your instruments."
"Mr. Elsass has been a very enjoyable instructor."

5. MUSIC WORKSHOP EVALUATION

JAZZ

This evaluation will be given in two parts:

(1) evaluation by participants who are teachers, and
(2) evaluation by participants who are students

Evaluation by Teachers (3)*

1. Years of Teaching:

One respondent taught for 13 years, one for 11 years, and the other for 2 years.

2. Present Assignment:

The more experienced teacher is working with students in grades 7 through 12, another teacher is working with high school students only, and the third is in a supervisory capacity.

3. Time in Hours Spent in Teaching Music:

40-50 for the more experienced teacher, only 20 for the second teacher and no reply from the third.

4. Interested in Workshop Next Year:

All replied yes.

5. Interest and Value (1-10, very poor to excellent)

A. Value of Workshop	2, 5, and 8
B. Equipment and Materials	2, 4, and 6
C. Instruction (Generally)	2, 4, and 9
D. Knowledge Gained	2, 2, and 9
E. Teaching Techniques Learned	2, 2, and 8
F. Playing Techniques Learned	2, 2, and 6

6. Interest and Value of Workshop Session (1-10, very poor to excellent)

2, 2, and 7

---

* Number of respondents

7. On Holding a Workshop Series Running for Four to Six Weeks
   Yes 1 No 2

   On a School Day
   Yes 2 No 2 Same 1

   School Institute Day
   Yes 1 No 2

8. Suggestions for Strengthening Future Workshops
   "The clinician should rehearse the clinic groups."
   "Then you have one, have the guest do some work with the groups so we can see some change in what was performed and how it changed. The instructor just thought they needed encouragement. I would rather see what he does to get a different sound with the same group."

9. Minutes of Music Per Week Experienced by a Child in Each School
   Only one of the teachers responded to this question indicating 6 hours for instrumental and 3 hours for vocal students.

10. Suggestions for Better Service
   None of the teachers gave suggestions.

Evaluation by Students (18)*

1. Grade in School

   9th - 5   11th - 4   14th - 1
   10th - 3   12th - 4   16th - 1

2. Present Teaching Assignment N.A.

3. Time in hours spent in Learning Music

   Range 5-26 Mean 11.6 Median 10 No Response 1

4. Interested in Workshop Next Year
   Yes 15 No 3

5. Interest and Value (1-10, very poor to excellent)

		**
A.	Value of Workshop	7.4
B.	Equipment and Materials	7.0
C.	Instruction (Generally)	6.6
D.	Knowledge Gained	5.2
E.	Teaching Techniques Learned	4.5
F.	Playing Techniques Learned	5.1

6. Interest and Value of Workshop Session (1-10, very poor to excellent)

   7.6**

7. On Holding a Workshop Series Running for 4 to 6 weeks
   Yes 4 No 13

   On a School Day
   Yes 6 No 8 Same 10

   School Institute
   Yes 6 No 8

8. Suggestions for Strengthening Future Workshops

   "Try to encourage more high schools to bring young people."
   "Have helpful criticism--be more helpful in instruction."
   "I feel the clinician should work with and give more suggestions for improvement."
   "Have more criticism. It is not enough to just comment on how good they are."
   "It would have been interesting to come to Friday's activities, but we were unable because of school. Have the clinician work with the jazz bands like Clark Terry did last year."
   "Spend more time with individual bands."
   "Have a professional band, like Woody Herman or Buddy Rich, play."
   "Have a better clinician--one who can give guides to improve groups."
   "More instruction."
   "The clinician should work more with the bands."
   "More time in rehearsal--tech., inst."
   "Critic should be more critical--if it is constructive criticism it wouldn't hurt the players--no matter the amount."

9. Minutes of Music Per Week Experienced by a Child in Each School

   Too few answered this to give any really valid statistic.

10. Suggestions for Better Service

    More offered

11. Comments:

    "I was here to learn but I can't say I learned anything."
    "It's really great to actually see and hear the performance of a famous jazz musician."
    "Would have appreciated more of a clinic session with Mr. Wilson to hear how to improve."
    "Have the guest clinician work with the bands."
    "I think the value of this workshop is in the fact that the Statesmen were a large part of the program. However, it might have been a more rewarding experience if it would have been less of a concert and more of a workshop with Gerald Wilson."

copy - copy - copy - copy - copy - copy - copy - copy - copy - copy - copy

6. STATEMENT FROM MUSIC CONSULTANT, PAUL ROSENE

April 8, 1970

Dr. Eric Baber
Director of Research Services & Grants
Hovey Hall
Illinois State University
Normal, wllinois 61761

Dear Dr. Baber:

I welcome this opportunity to evaluate the many facts of the Illinois Mid-State Educational Center (Title III). The outstanding structure, which has been entirely learner-centered, has been of a fine service to the various schools within the geographic limits of the five member counties.

My affiliation began in 1967, when I was asked to conduct a music education workshop for the elementary room teacher, helping the educators involved to discover the conceptual and learner-centered approaches prevalent today which would be helpful in a classroom situation. The six session clinic offered each teacher an analysis of her singing voice, instruction in the traditional techniques as well as the "new" concept approach, and pedagogical helps based on individual need and individual teaching area.

The administrators of the Illinois Mid-State Educational Center were indeed helpful in every way, for they organized the workshop, carried out registration procedures, offered a great variety of fine materials and equipment from their resources, gave each participant at the completion of the course a certificate (conceivably an aid in securing a salary increment), and developed a rating techiique to evaluate my teaching as well as the educational value of the workshop. Their confidence, backing, and sincere interest with consistency in the various activities of the classes was quite a revelation to all concerned. Needless to say, I was quite pleased with the initial contact with the officers of the Illinois Mid-State Educational Center, and was extremely happy to consent to teach and organize further workshops.

My relationship since the beginnings of the first music workshop has been one of complete compatability, for the officers and I have carried on discussions of new philosophies, pedagogical techniques of a practical nature, and development of programs for general music activities of the various schools. From the inception of the music workshops in 1967 to today, as I now complete the latest project of developing a curriculum guide for the elementary schools of Pontiac, Illinois, I have been educationally and musically involved with literally hundreds of teachers, and thousands of students, assisttng both teacher and student alike with an analysis of music experiences, offering the Illinois Mid-State Educational Center's resources as a real, immediate aid to solving pending musical problems.

Many unanticipated results have been clearly made evident from the various musical workshops conducted through the auspices of the Illinois Mid-State Educational Center during the past three years. A case in point: One year ago, the Center asked me to conduct a six session workshop to help a small elementary school near Peoria (the Riverview School) analyze, develop, and structure a music program for the following school year. The workshop included in organized study of their new music series books from a fine publisher recommended by the Music Director of the Center.

The twenty-plus members of the class grew amazing insight and tremendous musicality during the six weeks, and began to use the books and other techniques in a correct, relevant, conceptual way.

Just this past Fall, Dr. Francis Brown, Director of Extension Services for Illinois State University, requested my services to conduct a full semester extension course in general music activities at Metamora Illinois. Dr. Brown indicated that several educators in that area had requested such a course and had asked Mr. Rosene to teach it. Imagine my happy surprise when I met the class for the first time and discovered eight of the Riverview teachers enrolled in the course. Upon questioning, it became quite apparent that these specific teachers had requested the course, and it was their initiative to continue their education and musical development from the "seeds" planted from the Illinois Mid-State Educational Center sponsored workshop!

These and other examples offer clear-cut cases of the type of real motivation and inspiration presented so suceessfully by the Illinois Mid-State Educational Center. The ideas, the concern for the learner, and the "follow-through" to do something about a school's problem, has uplifted each and every school in the five county area. I can quote many specific examples where the Center has been the real instigator of the awareness-development of music education and its related needs in each and every school in the Title III area.

There is no doubt that the obvious leadership provided by the Illinois Mid-State Educational Center has been outstanding. The insight, vision, and real concern for the learner have impressed me as an outstanding goal for the Center, one obviously reached so extremely well. The workshops, programs development, and consultant services in which I have been involved with the Center were all well organized, and I have the highest regard for the services, resource materials, and leadership of the administrative staff of the Title III, Illinois Mid-State Educational Center.

Musically yours,

Paul E. Rosene
Assistant to the Chairman
Music Department
Illinois State University
Normal, Illinois 61761

C. PILOT EFFORTS AND MISCELLANEOUS ACTIVITIES

1. Chestnut Grade School Pilot Program

A pilot program in music was conducted at Chestnut Grade School in Logan County. This small, five room school had never had a general music program or teacher.

At the suggestion of the County Superintendent of Schools the Superintendent of Schools at Chestnut was asked if he and his Board of Education would be willing to develop a music program if IMSEC would pay half the cost of securing an able teacher for the second semester of the year. The Board of Education agreed to the terms and a teacher mutually acceptable by IMSEC and the Chestnut School was employed to work one day a week in the system.

The teacher built a program of general music for grades 1-8. The program was developmental in nature. Equipment (record players, autoharps, melodicas etc.) from the IMSEC Resource Center were used in the music program.

The teachers and community grew very interested in the program. The Board of Education ordered a new music series and gave their enthusiastic endorsement to the program by attempting to employ a part-time teacher for the 1970-1971 school year.

The "seed money" used in the pilot program is producing a fine harvest.

2. Special Band Clinics

Band Clinics were held in the Kempton-Cullom-Cabery, Gridley and the Pontiac Elementary School Districts. These clinics, unique in the midwest, made use of the Illinois State University Band, selected members of the band, and the Director of ISU Bands, Mr. George Foeller. The Clinics followed this pattern:

1. Mr. Foeller, with a selected team of specialists from his concert band, worked for a full day with the respective school bands.
2. At times during the day the music specialists from the Illinois State University Band would work with small groups, sections or individuals from the school bands.
3. For a large part of the day the music specialists and the school band would rehearse under Mr. Foeller's direction.
4. A public concert was given in the evening with the music specialists joining the school band.
5. As a climax for the day the Illinois State University Concert Band played a public concert.

Music for the clinic-workshop-festival is carefully selected by Mr. Foeller after hearing tape recordings of the band he is to work with. The music is new and worked from "scratch."

The response to this innovation has been very great and a number of schools are attempting to secure Mr. Foeller's services for a similar program during 1970-71.

3. Suzuki Festival

During the first two years of operation IMSEC funded a pilot program in Suzuki string instruction. This was a highly successful program culminating in the school district organizing a string program in the elementary schools.

As a follow through program this year the Illinois Midstate Educational Center assisted in the planning and organization of a festival for all Suzuki students in the area. The festival was held at Illinois State University on May 23, 1970. All expenses for the program were assumed by participating teachers and students.

Over 100 students took part in the program with approximately 300 people in the audience. The Illinois Midstate Educational Center has made a significant contribution to the development of string instruction in this area.

D. MATERIALS RESOURCE CENTER --

Music teachers have made greater use of the Materials Resource Center than other teachers because the center has more to offer them. Teachers have made extensive use of the autoharps, tone bells, 16mm films and recordings.

The flow of materials would have been much greater if a delivery system had been built into the program. Many of the larger items of equipment were used more extensively within a radius of 20 miles than they were beyond that distance.

E. LIVE PERFORMANCES

1. EVALUATION OF PERRY HACKETT, PIANIST

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	67	2	4
2. Was the program educational and still entertaining?	66	4	3
3. Was more interest and appreciation for music developed through this program?	58	10	5

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program.	10	35	23	4	1	0
5. Entertainment value of the program.	13	25	28	4	3	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	62	8	3
7. Did you use the pre-program materials?	43	22	8

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)

"Read parts and talked it over with the children."
"Discussed how a child can become a pianist."
"Read it." - 3
"Received none." -2
"Discussion in class." -13
"Used in music class." -3
"Discussion of what to expect." -11
"Discussed the appreciation received from piano playing." -2
"Some of the material was reproduced and distributed to all students." -3
"Students were urged to become acquainted with the various terms, i.e., Jazz, Ragtime, Boogie Woogie, etc." -2
"Posted on bulletin board." -2

"I tried to prepare the youngsters for more effective listening."
"Gave background of pianist."
"Used for discussion after the program."
"Used for my own background."
"If I had used it, my students and I might have learned more from the program."
"Related the information to principles of music class - presently studying Boroque harmony."

COMMENTS:

(The numeral following a statement indicates the number of times, other than one, a comment of that nature was made.)

"It was difficult to hold the attention of the audience with all the lecturing." -2
"Should have played more and talked less." -6
"Very timely - especially since over half of my class is studying piano."
"The talks between numbers were interesting and helped keep interest up." -2
"The clinic afterwards didn't seem to have the contact with students."
"Too 'long-haired' - music was all 'heavy' - should have had some 'light' numbers." -3
"The clinic an excellent follow-up of the program." -2
"Spoke too softly." -5
"Not on level of interest and understanding of primary level."
"Bad use of microphone." -4
"Difficult at times to hear the speaker." -2
"The general student body seemed to enjoy the active music more than the explanatory remarks."
"Performer should be given adequate time so he doesn't have to hurry through the program." -2
"Could have played selections more familiar to students or asked for requests."
"Enjoyed having Mr. Hackett." -2
"Needs more animation and life in his voice when speaking to young children."
"The range of students, grades 1-12, was a difficult audience to instruct and entertain at the same time." -2
"Less autobiographical information with more selections."
"The right length."
"Too long for elementary students."
"He had goodaudience appeal." -3
"The piano should have been on stage so all could see the performer."
"An excellent type of program to arouse student interest in music."
"Children commented on the part where music made them think of fall, spring, etc."
"Our sound system not adequate for Mr. Hackett's voice." -2
"Selections somewhat antiquated - I believe there are current songs that can be played very well on the piano."
"Clinic time way too short."
"I don't feel that high school students really liked the program, although, I did."

N

"Too long to hold interest of most."
"Excellent program. Mr. Hackett seems to enjoy his work very much."
"He failed to capture students' attention and interest."
"Too broad a subject to cover in the time alloted - not too good a performer, either."

92% of the respondents said that the students enjoyed the program, 90% said that the program was educational and still entertaining, and 79% said that more interest and appreciation for music were developed through this program.

The musical worth of the program was rated "superior," "excellent" and "good" by 14%, 41% and 32% of the respondents, respectively; the entertainment value was rated "superior," "excellent" and "good" by 18%, 34% and 38%, respectively.

85% of the respondents indicated a desire to have a program of this type again next year.

2. EVALUATION OF SIGMA ALPHA IOTA ALUMNI CHORUS

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	46	1	0
2. Was the program educational and still entertaining?	45	2	0
3. Was more interest and appreciation for music developed through this program	44	3	0

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program.	2	31	13	0	1	0
5. Entertainment value of the program.	3	28	14	2	0	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	43	3	1
7. Did you use the pre-program materials?	12	26	9

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)
   "Didn't get any." -20
   "Read a story to my children before the program started." -7
   "Discussed what to expect." -3
   "Discussed the relations of a story to msuic." -2
   "Presented the vocabulary and explained that there are many types of musical periods and some of the countries they come form."

Comments:
"Good performance."
"Not for junior high level." -2
"The music might have been too advanced for this age group (grade 4)."
"Might have had more children's numbers in which they took a part."

"More numbers with which children are familiar."
"Needed more participation by children." -2
"Seemed to have too little action and appeal for such a large group of children."
"We discussed the program later in music classes. The students were very excited over it, but they wished they could have had more chances to hear the recorders."
"The children especially enjoyed the clapping and singing they were allowed to do." -2
"Middle grades would enjoy the program more than primary grades. We need a shorter program for the little ones."
"Gave students a chance to see 'live' entertainers as opposed to seeing only those on TV."
"Vocabulary level too advanced for my group (3rd grade)."
"Too advanced for grades 1 and 2."
"An introduction of the group would help the children to understand why you were at their school."
"Hope you can have more such programs."

98% of the respondents said that the students enjoyed the program, 96% said that the program was educational and still entertaining, and 94% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior," "excellent" and "good" by 4%, 66% and 28% of the respondents, respectively; the entertainment value was rated "superior," "excellent" and "good" by 6%, 60% and 30%, respectively.

91% of the respondents expressed a desire to have a program of this type again next year.

3. EVALUATION OF HOLCOMB JAZZ TRIO

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	47	2	0
2. Was the program educational and still entertaining?	47	2	0
3. Was more interest and appreciation for music developed through this program?	40	6	3

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	4	30	11	2	0	2
5. Entertainment value of the program	4	24	14	4	0	3

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	47	2	0
7. Did you use the pre-program materials?	18	25	6

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)

"Read and discussed the printed material in class." -11
"Gave as a handout to students."
"Discussed in band and/or chorus." -7
"Didn't receive any." -9
"Posted on bulletin board." -2

Comments:
"An excellent assembly." -4
"The boys did not like jazz music but thought it was the best musical program from IMEC."
"I was extremely pleased with the performance of this group as were all the high school teachers. They felt it was the best assembly of this type they'd seen in years."
"Jazz idiom was well presented."
"While instructing, Mr. Holcomb would have had more success if he had used a microphone."
"Need to have assemblies of this type for students."

"The music was good but Mr. Holcomb's explanations lacked interest and imagination."
"Too much theory for junior high students to comprehend."
"Too advanced for my students (K)."
"Arrive a few minutes prior to performance time."
"A lack of balance among instruments--too much drum and not enough piano."
"Mr. Holcomb's explanations were very clear. I don't think the students thought of this as a learning experience--it was presented as pure entertainment."
"Should have played tunes more familiar to the students."

96% of the respondents said that the students enjoyed the program and that the program was educational and still entertaining, while 82% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior," "excellent," and "good" by 8%, 61% and 22% of the respondents, respectively; the entertainment value was rated "superior" "excellent," "good" and "fair" by 8%, 49%, 29% and 8%, respectively.

96% of the respondents indicated a deisre to have a program of this type again next year.

4. EVALUATION OF ISU FACULTY WOODWIND QUINTET

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	21	3	0
2. Was the program educational and still entertaining?	24	0	0
3. Was more interest and appreciation for music developed through this program?	17	5	2

RATINGS

	Superior	Excellent	Good	Fair	Poor
4. Musical worth of the program	8	9	7	0	0
5. Entertainment value of the program	2	9	5	6	2

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	20	4	0
7. Did you use the pre-program materials?	9	13	2

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)

"Brief explanation of what was coming and some discussion of the study points on the guide sheets in English class."
"Presented in class."
"Teachers used it to explain the program and to coordinate with subject matter where possible."
"In the music department."
"I presented the pro-program information in a lecture the day before the program."
"Published in school newspaper."
"I didn't get any."
"Posted and called to students' attention."

Comments:

"I felt the director of the group was very good. He put everyone at ease; helped students listen for certain things; made it enjoyable."

"The musicians were enthusiastic!"
"The remarks made by the emcee-performer were both instructive and humorous. He quickly established rapport with the audience which helped immensely."
"I would like to see a few transcriptions of familiar favorites used (19th century romantic composers)."
"The questions are too absolute, either yes or no. Neither is an accurate evaluation."
"The quality of material was consistently non-appealing. A more varied program would be desirable."
"I felt that the clinic was very valuable."
"The assembly was well done, but the general student body was not impressed with the rather stilted program. (Too much impressionistic music.)"
"There should have been less demonstration of technique and more numbers."
"I felt that it takes most people a good deal of time to develop an appreciation for this type of music. I think it would have been better to have presented this with another type of music because I personally feel it is too demanding to ask high school students to immediately appreciate 40 minutes of wind music."
"This program was interesting but mainly benefited those who participate in music."
"Very good musicians; brief explanation between numbers a very good idea."
"Could have explained a little more about 'chance' music. Explanation of 'Ronde' was vague."

88% of the respondents said that the students enjoyed the program, all said the program was educational and still entertaining, and 71% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior," "excellent" and "good" by 33%, 38% and 29% of the respondents, respectively; the entertainment value was rated "superior," "excellent," "good" and "fair" by 9%, 38%, 21% and 25%, respectively.

83% of the respondents indicated a desire to have a program of this type again next year.

5. EVALUATION OF PEORIA SYMPHONY STRING QUARTET

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	47	2	0
2. Was the program educational and still entertaining?	47	0	2
3. Was more interest and appreciation for music developed through this program?	45	4	0

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program.	7	31	7	3	0	1
5. Entertainment value of the program.	7	18	17	6	0	1

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	46	2	1
7. Did you use the pre-program materials?	20	25	4

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than one, a comment of that nature was made.)

"Students too young to enjoy (below Grade 4)" -5
"Should have included a familiar tune for small children." -2
"Liked the talk/answer explanation."
"Understanding and appreciation of music at this age level is usually limited and a program of this type may stimulate their interest in music (1st grade."
"Send out pre-program material earlier."
"Studnet s didn't seem to appreciate the music."
"Very fine program. The children enjoyed it immensely."
"Perhaps a little too short." -2
"It was the first time the students had heard a live string quartet."
"When talking to youngsters, the vocabulary used was understandable."
"I feel it was good to expose the children to the string instruments. They have little opportunity to observe something of that nature and listen to that type of music in a small community where the fine arts are not stressed."

"A fine presentation."
"The program should have been geared more to the grade school level."
"I was disappointed in the children's reactions. Some were interested but since music is not a part of the curriculum, they have not learned to enjoy and appreciate fine music."
"It came too late." -11
"Didn't receive any." -8
"Used reference sources, pictures of instruments, listened to records."
"We discussed only basic facts about music and instruments."
"Talked about the material." -5
"Explained string instruments to many children who were not acquainted with them."
"Presented to children on preceding day by music teacher."
"To build interest and provide information."
"Discussed instruments used in string quartet and differences in size and tone." -3
"Read and discussed it with children and played a selection by Hayden for string quartet to acquaint the children with the expected sounds."
"Made a bulletin board to illustrate the instruments."
"Gave background of string family." -2
"Only to tell students we were going."
"Discussed in music class." -4
"Posted on bulletin board."

COMMENTS:

"The children were real grateful for this opportunity and begged to hear them or another group again."
"The students were interested in the program and I'm sure they learned from and appreciated the music.
"The grades K-4 enjoyed and gained from the program."
"Involving students by asking questions was good. Giving them d finite points to listen for in each selection was also good. Short selections held their interest."
"Length of program was good."
"The pre-program material could have had a list of the music and composers that were to be played."
"It was a worthwhile and educational program for our school. The explanation and information given before each presentation proved very helpful."

96% of the respondents said that the students enjoyed the program and that the program was educational and still entertaining, while 92% said that more interest and appreciation for music were developed through this program.

The musical worth of the program was rated "superior," "excellent," and "good" by 14%, 61% and 14% respectively; the entertainment value was rated "superior," "excellent" and "good" by 14%, 35% and 33% respectively.

94% of the respondents indicated a desire to have a program of this type again next year.

6. Evaluation of IWU Percussion Ensemble

Question	Yes	No	No Response
1. Did the students enjoy the program?	46	0	0
2. Was the program educational and still entertaining?	44	1	1
3. Was more interest and appreciation for music developed through this program?	45	1	0

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program.	15	24	5	1	0	1
5. Entertainment value of the program.	15	19	9	3	0	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	43	2	1
7. Did you use the pre-program materials?	14	25	7

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than one, a comment of that nature was made.)

"The materials were presented at the beginning of the assemble." -3
"Distributed materials to all teachers." -2
"Placed on class bulletin board." -2
"Didn't have enough time." -2
"Discussed by music teacher." -3
"Discussed in homeroom."
"Discussion before the program about the type of instruments used and their value in a total band or orchestra."
"A general discussion prior to the program about things to watch for and the coordination of all players."
"We went over types of instruments which would be used." -2
"Discussed materials with students." -3

"Our principal forgot to distribute the materials."
"To build background and appreciation."
"Received too late."

COMMENTS:

(The numeral following a statement indicates the number of times, other than one, a comment of that nature was made.)

"Good program, I think the best we've ever had." -2

"The creative use of percussion instruments has surprising probabilities. It is a good pattern for creativity teaching in other areas."

"I'm prejudiced, but Mid-State seemed to have been the biggest waste of Federal money, ever. I'm sure it was a help someplace, but not at our high school."

"I wish we had a better place to listen to such a program."

"I think pre-program materials are good and should be continued, but should be distributed far enough in advance as to make use of them." -3

"We enjoyed the special solos very much."

"possibly include a selection familiar to the students."

"All were impressed with the ability of the players. Any programs of this type would be of value to the students. Other than TV, there is nothing like this for some of our students."

"The children were impressed with the precision of timing by the players, their response to their director, and especially the harmony of the various instruments and sounds produced."

"Good to see original musical compositions in college students."

"Just a suggestion - It would be excellent to let a few children come up during the performance and try the instruments. Our first graders were permitted to play them after the performance They are still talking about it!"

7. EVALUATION OF ISU PERCUSSION ENSEMBLE

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	31	1	2
2. Was the program educational and still entertaining?	29	4	1
3. Was more interest and appreciation for music developed through this program?	27	7	0

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	7	14	11	2	0	0
5. Entertainment value of the program	3	13	11	6	1	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	27	7	0
7. Did you use the pre-program materials?	11	22	1

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)

"The material received was given to some of the teachers, but there was not enough for all."
"Read in class." -2
"Didn't receive any." -5
"Distributed by the music teachers."
"As post-program information. Issued it as a guide for discussion with the band as we talked over what was seen and heard."
"Band group -- before and after the program." -2

Comments:

"I felt this was a little above the level of our students. This was an exposure but not much for development of appreciation. Perhaps this would have been helped by some brief explanations and demonstrations of the various instruments." -2

"I feel that a band (something not so specialized) would be more interesting."
"The program could have included more explanation of the instruments used."
"Some of the members of the group were extreme in their hair style. The students didn't like this."
"Not much music - would liked to have seen greater use of vibes, etc. -- less drums."
"An enjoyable program -- much talent and showmanship in evidence." -2
"I enjoyed the program very much and think the students did too." -3
"This type of ensemble was strange to most of the student body! I would suggest the group open with a lighter number and capture the audience on their level before proceeding to the more heavy works." -2
"Excellent program, but the director's remarks to the audience would have been more effective had he not read them. Rapport is weakened by reading instead of talking."
"Entertainment factor needed to be geared more to students." -2

91% of the respondents said that the students enjoyed the program, 85% said that the program was educational and still entertaining, and 79% said that more interest and appreciation for music were developed through this program.

The musical worth of the poogram was rated "superior," "excellent," and "good" by 21%, 41% and 32% of the respondents, respectively; the entertianment value was rated "superior," "excellent," "good" and "fair" by 9%, 38%, 32% and 18%, respectively.

8. EVALUATION OF IWU WOODWIND QUINTET

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	39	0	1
2. Was the program educational and still entertaining?	40	0	0
3. Was more interest and appreciation for music developed through this program?	36	0	4

R A T I N G S

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program.	9	18	12	0	0	1
5. Entertainment value of the program.	5	13	20	0	1	1

	Yes	No	No Responce
6. Would you like to have a program of this type in your school again next year?	38	2	0
7. Did you use the pre-program materials?	18	21	1

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)

"I gave it to the teachers to use in their classrooms as they saw fit." -3
"Didn't receive any." -10
"Read to pupils to give some idea of what was going to happen." -2
"Class discussion." -5
"The music teacher presented it to each class."
"Introduced instruments, terms, and one composer."
"Some children in 4th grade are already taking strings and they found this quite informative."
"To introduce woodwinds and their differences, and to prepare the children for the type of concert involved.

COMMENTS:

"My students particularly liked hearing what each instrument sounded like."
"Not all children enjoy this type of music but only because they never get a chance to listen to it. The children need to be exposed to more different types of music, not just what they hear on WLS."

"I liked the program very much. The children were quiet and very attentive the whole time."

"The 6th graders who have instruments this year thoroughly enjoyed the program; others were encouraged."

"We discussed the program after the children had seen and heard it."

"The audience consisted of grades K-5. The younger children did not have the musical background to appreciate much of the program. The older ones greatly enjoyed it."

"In my mind I questioned the value of this type program for children below grade 5, but the younger ones were attentive and said they enjoyed the program."

"We need more good musical programs for enjoyment and appreciation of our culture."

"I believe this was beneficial for 5th grade and maybe 4th. I wondered whether it wasn't a bit above grades K-3."

"I think it is a fine program! I really am sorry that the dramatics program will not continue for next year. Please keep me posted on it."

"Excellent program."

"Discussion of the various instruments plus tone variations caused excitement among my 1st graders. Now, whenever we sing, some remarks include: 'Oh! That is real high.,' or 'I love that low, bear growl.,' or 'I hear many high sounds.,' etc."

"I feel the music played was a little 'over their heads' as far as the type played. Perhaps if they had played more songs the students could recognize -- demonstrating the instruments and their sounds." -3

"We did find the instruments interesting and were more able to pick out which was playing when we listened to records."

"I liked the explanation about the instrumentation and the demonstrations."

"Very educational--possibly a little more on individual instruments would be of benefit."

97% of the respondents said that the students enjoyed the program, 100% said that the program was educational and still entertaining, and 90% said that more interest and appreciation for music was developed through this program.

The musical worth of the program was rated "superior" by 23%, "excellent" by 45%, and "good" by 30% of the respondents. The entertainment value was rated "superior," "excellent" and "good" by 13%, 33%, and 50%, respectively.

95% of the respondents expressed a desire to have a program of this type again next year.

9. EVALUATION OF ISU FESTIVAL BRASS QUINTET

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	59	0	0
2. Was the program educational and still entertaining?	59	0	0
3. Was more interest and appreciation for music developed through this program?	56	0	3

RATINGS

	Superior	Excellent	Good	Fair	Poor	No Response
4. Musical worth of the program	28	26	3	1	0	1
5. Entertainment value of the program.	26	28	5	0	0	0

	Yes	No	No Response
6. Would you like to have a program of this type this type in your school again next year?	58	0	1
7. Did you use the pre-program materials?	34	20	5

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)

"We talked about concerts, quintets and brass instruments." -5
"Each teacher used materials as she wished." -5
"The music teacher introduced the children to the instruments." -3
"Mentioned the program, talked about instruments, discussed quintets -- on first grade level."
"We explained or described the instruments to be used and read the list of numbers in the repertoire." -13
"To explain the meaning of a brass quintet." -2
"I read it and then gave the pupils material they could comprehend."
"As a discussion guide. Listened to a few of the possible program choices."

"Discussed instruments to be used and picked out selections from complsers we had studied in Open Court Readers."

"Received none."

Comments:

"The program was a little long for first graders -- better suited for grades 3 and 4."

"The quintet held the interest of the children, encouraged questions, and seemed appropriate for the first four grades."

"A most enjoyable and informative program." -2

"The director was able to reach the students. They understood what he explained." -3

"The children's comments were all favorable. I felt the director and students 'reached' our intermediate level boys and girls."

"The children seemed to enjoy the introduction of the individual instruments."

"The variety of music performed was good -- enough of several types."

"The program was of good variety to hold elementary children's interest. A well-planned program." -6

"The same group would be welcome back next year. Mr. Livingst had a fine understanding of the musical tastes of elementary school children." -2

"I felt the children gained much through this experience. It was both educational and interesting." -8

"This program was of excellent quality."

"I felt the introduction to the instruments was particularly beneficial to the 4th graders, as many of them are deciding what instrument to take lessons on next year." -2

"This was one of the finest performances we have had at the elementary level."

"Choice of selection's and introductory remarks and demonstrations were excellent. Timing was very good since the children had to be seated on the floor. Our class surely voiced the opinion of the school when they wished you could come at least once every marking period."

"In some way indicate only those selections which are to be played."

"It was an excellent program with a good variety of selections. The background information about composers and music was interesting." -2

"An excellent program and just the right length. Educational because he took the time to have each perform separately to let the children hear the sound plus the explanation of the French horn which they will remember more than anything else, using the hose. Played a variety of music but each was short thus holding the child's interest."

"I thought it was excellent the way each instrument was introduced and then played." -3

"Need more opportunity to hear such groups."

All of the respondents said that the students enjoyed the program and that the program was educational and still entertaining, while 95% said that more interest and appreciation for music were developed through this program.

The musical worth of the program was rated "superior" by 47% and "excellent" by 44% of the respondents; the entertainment value was rated "superior" by 44% and "excellent" by 47%.

98% of the respondents indicated a desire to have a program of this type again next year.

10. EVALUATION OF ISU FINE ARTS BRASS QUINTET

QUESTION	Yes	No	No Response
1. Did the students enjoy the program?	10	0	0
2. Was the program educational and still entertaining?	10	0	0
3. Was more interest and appreciation for music developed through this program?	9	0	1

R A T I N G S

	Superior	Excellent	Good	Fair	Poor
4. Musical worth of the program	2	8	0	0	0
5. Entertainment value of the program	3	6	1	0	0

	Yes	No	No Response
6. Would you like to have a program of this type in your school again next year?	9	0	1
7. Did you use the pre-program materials?	1	6	3

8. How did you use the pre-performance material? (The numeral following a statement indicates the number of times, other than 1, a comment of that nature was made.)
   "Didn't receive any." -3
   "The band director utilized the material with reference to members of the band."

   Comments:
   "Excellent assembly--all students enjoyed it."
   "The students were very receptive to this program. In fact, it could have been a little longer."

All of the respondents said that the students enjoyed the progra

and that the program was educational and still entertaining, while

90% said that more interest and appreciation for music were developed through this program.

The musical worth of the program was rated "superior" by 20% and "excellent" by 80% of the respondents; the entertainment value was rated "superior," "excellent" and "good" by 30%, 60%, and 10%, respectively.

90% of the respondents indicated a desire to have a program of this type again next year.

V. Evaluation Statement By Project Director

A. Summary of Evaluation Results

This project had three major objectives. They are as follows:

1. To help create a greater awareness on the part of pupils, teachers and lay citizens in the project area of the needs and the opportunities for improved educational experiences in the Fine Arts.
2. To assist schools in a variety of ways to make definite plans for more adequate educational offerings in the fine arts and to progress in their efforts to establish better programs.
3. To develop new kinds of service procedures and resource utilization patterns which show promise of functioning effectively in the operation of an exemplary Fine Arts Service Center in the years ahead.

Objective I was measured by careful record keeping regarding the following:

1. Requests for loan of fine arts materials and equipment.
2. Inquiries concerning the feasibility of starting new programs or introducing new teaching techniques in the schools.
3. Requests for inservice programs.
4. Requests for live performances.
5. Attendance of students at summer fine arts activities.

In each of these cases there has been a continuing and growing interest or demand. Limitations of staff, time, and money prevented us from being more deeply involved in many of these things.

Objective 2 was measured by observable changes in the fine arts programs of the schools we served. Observable changes would include:

1. Employment of additional fine arts teachers.
2. Capital outlay for:
   - A. New or remodeled music, art, and theatre rooms.
   - B. Equipment.
3. Efforts to improve the program through curriculum study and revision.
4. The addition of fine arts courses to the curriculum.
5. Provision for additional materials.
6. Improved scheduling for fine arts experiences.

This objective has been attained. We have seen a 35% increase in the number of fine arts people employed in the five county area. This increase has been wide despite the fact that the school population has been static. Schools budgets for fine arts experiences are now $300,000 above what they were three years ago. This is a continuing expenditure and commitment.

Many schools have introduced new courses in music, theatre, and art and a number of curriculum studies have been completed.

Art teachers in particular are using a greater variety of materials in the teaching of art -- as encouraged through inservice education programs.

Objective 3 is also measurable by determining whether the programs we have initiated (live performances, resource center and inservice offerings) will continue after federal funding ceases.

It was never felt by the Project Director that the schools would fully support these activities with the termination of outside funding. There were several factors indicating this including the decreasing amount of money available to schools, the tendency of schools to spend their money for locally controlled and directed (within the district) programs and the historic difficulty of obtaining money for the arts.

Nevertheless we do leave behind some functioning programs available at a minimal cost to the schools.

1. Repertory Theatre. This program of bringing live theatre to the schools will still be available at a minimal cost to the schools. The repertory company will be supported largely by university funds as well as foundation grants whenever available.
2. Live Performances in Music have become so popular that they will be continued through Illinois State University, Illinois Wesleyan University and school efforts. A procedure for making known the availability of performing groups to schools has been established.
3. Inservice education is more difficult to accomplish without a functioning office to initiate and implement programs. Cooperating universities (ISU and IWU) have agreed to carry on a Conference in Music Education on an annual basis. This is a direct outgrowth of our project.
4. Resources will continue to be circulated in the project area by a new federal program as well as through the use of county funds.

It is the belief of the project staff that a significant portion of our objectives was attained.

B. Contributions of Project Staff, Consultants and others Involved.

Many people have made contributions to the project, but much credit for whatever we have accomplished must go to the following:

Edward Spry has been especially effective as Music Director. His energy and talent have led to many exciting innovations in music throughout the project area.

Eric Baber as General Consultant to the project has given timely and prudent guidance to the staff and has maintained a continuing interest in the program.

Mary Packwood as Consultant in Art has been an exceptionally able and willing worker. Regardless of the task assigned it was always done in a thoroughly professional manner.

Calvin Pritner as Consultant in Theatre was the "right man in the right job". He helped maintain the needed relationships between the Repertory Company and the IMSEC Staff.

Raymond Caton, Project Grantee, was always helpful and considerate of our needs, allowing us the freedom to operate that the project required.

To our secretaries, Marcia Mool and Marilyn Porter, a special thanks for work often done under trying circumstances.

VI. Samples of Project Materials

A. Evaluation Forms - green divider

B. Publicity Forms - red divider

C. Pre-Performance Notes - black divider

D. Other Materials - orange divider

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Evaluation Sheet for Live Performance

Recently an assembly program (________________________) was presented at your school. Would you please complete this brief evaluation sheet and return it to: Ed Spry, Music Director, Illinois Mid-State Educational Center, 905 N. Main, Normal, Illinois 61761.

INSTRUCTIONS:

Please circle the response that you feel answers the question.

1. Did the students enjoy the program? Yes No
2. Do you feel the program was educational and still entertaining?

   Yes No

3. Do you feel that more interest and appreciation for music was developed through this program?

   Yes No

4. Please rate the musical worth of the program presented.

   Superior Excellent Good Fair Poor

5. Please rate the worth of the program from the entertainment standpoint?

   Superior Excellent Good Fair Poor

6. Would you like to have a program of this type in your school again next year?

   Yes No

7. Did you use the pre-program materials? Yes No
8. How did you use the pre-program information?

   ____

   ____

Please feel free to make constructive criticism and/or comments in the space below.

____

____

______________________ ______________________

Signature Position

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

EVALUATION
Conference for Music Education
Illinois State University
October 1, 1969

We wish to evaluate this conference in order to (1) learn how effective you thought this conference was, and (2) to make improvements for any further conferences of this nature. In the realization that questionnaires appear all too frequently, we have tried to make this one brief and yet meaningful. Please complete and return this to:

Ed Spry, Music Director
Illinois Mid-State Educational Center
905 N. Main St.
Normal, Illinois 61761

1. Number of years in education, teaching, business, or school _____

2. Present Position: Superintendent___ Principal___ Music Teacher___

   Vocal___ Instrumental___ General Music___ College Student___

   College Teaching___ Vocal___ Instrumental___ General Music___

   Board of Education Member___ High School Student___ Other___

3. Would you be interested in attending another conference of this general nature next year? Yes___ No___

   Comments: ____

   ____

4. In terms of interest and value to you, could you evaluate the following points on the rating scale provided? Circle one please.

Value of conference to you	1	2	3	4	5	6	7	8	9	10
Questions covered in discussion	1	2	3	4	5	6	7	8	9	10
Ideas generated	1	2	3	4	5	6	7	8	9	10
Knowledge or insight gained	1	2	3	4	5	6	7	8	9	10
Effectiveness of speakers	1	2	3	4	5	6	7	8	9	10

Comments: ____

____

____

5. How would you evaluate your discussion group in terms of interest to you? (This is not an evaluation of the discussion leader)

Group I	1	2	3	4	5	6	7	8	9	10
Group II	1	2	3	4	5	6	7	8	9	10
Group III	1	2	3	4	5	6	7	8	9	10
Group IV	1	2	3	4	5	6	7	8	9	10
Group V	1	2	3	4	5	6	7	8	9	10
Group VI	1	2	3	4	5	6	7	8	9	10
Group VII	1	2	3	4	5	6	7	8	9	10
Gropu VIII	1	2	3	4	5	6	7	8	9	10

6. What suggestions do you have for strenghtening future conferences? All comments are welcomed.

____

____

____

____

____

____

____

____

____

____

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear ____________________:

A ____________________ demonstration was recently given in your school by ______________________. We would appreciate having you assist us by completing the short form below.

Very truly yours,

Ralph Woolard
Project Director

- -

__________________________ School

__________________________ Name

(1) Number of pupils viewing the demonstration _____

(2) Number of teachers viewing the demonstration _____

(3) General reaction of pupils: (circle one)

Negative Mild Interest Keen Interest Enthusiastic

(4) Teachers reaction to demonstration: (circle one)

No Value Some Value Very Valuable

(5) Comments/Suggestions: _________________________________

____

____

Return to: Ralph Woolard
905 N. Main
Normal, Ill. 61761

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Evaluation Sheet for Live Performance

DRAMA

Recently the dramatic production (______________________) was presented at your school. Would you please complete this brief evaluation sheet and return it to: Ed Spry, Drama Coordinator, Illinois Mid-State Educational Center, 905 N. Main, Normal, Illinois 61761.

Instructions:

Please circle the response that you feel answers the question.

1. Did the students enjoy the program? Yes No
2. Did you feel the program was an important cultural experience?
   Yes No
3. Did you use the pre-performance material? Yes No
4. Did the program have relevance to classroom activities?
   Yes No
5. Rank the entertainment - cultural value of the program.
   Superior Excellent Good Fair Poor
6. Would you like to have a program of this type in your school again next year?
   Yes No

Please comment on the program or guidelines in the space below.

____

____

____

____

______________________________ ______________________________
Signature Position

Illinois Mid-State Educational Center
Art Center Evaluation

1. High School ______

2. Year in school:

Freshman___ Sophmore___ Junior___ Senior___

3. In terms of interest and value to you, would you evaluate the following questions on the rating scale provided by placing a circle around the appropriate numbers.

	(Very poor - to - excellent)									
Value of course to you	1	2	3	4	5	6	7	8	9	10
Instruction (generally)	1	2	3	4	5	6	7	8	9	10
Knowledge gained	1	2	3	4	5	6	7	8	9	10

4. What suggestions do you have for improving the course?

____

____

____

____

____

____

5. Other Comments: ______________________________

____

____

____

____

____

____

Illinois Mid-State Educational Center
Art Workshop Evaluation

Location: ______________________

We wish to evaluate the workshops for two reasons: (1) to learn how effective it has been and (2) to make improvements for future workshops. We need your cooperation in completion of this form in order to help make the task of being of service to our schools a more meaningful and knowledgeable one. We realize questionaires appear all too frequently, so we have tried to make this one suffice for all six Art Workshops. Your cooperation is greatly appreciated.

1. Years of teaching _____

2. Your present assignment: Primary__ Intermediate__ Other__

3. How much time do you spend teaching art each week: ____________

4. Would you be interested in attending another such workshop next year? yes__ No__ Comment: __________________________________

5. In terms of interest and value to you, would you evaluate the following questions on the rating scale provided?

	(Very poor---to---Excellent)									
Value of workshops to you	1	2	3	4	5	6	7	8	9	10
Equipment and materials provided	1	2	3	4	5	6	7	8	9	10
Instruction (Generally)	1	2	3	4	5	6	7	8	9	10
Knowledge gained	1	2	3	4	5	6	7	8	9	10
Teaching techniques learned	1	2	3	4	5	6	7	8	9	10

6. Do you think teachers would be interested in a workshop lasting all day?

   On a Saturday: yes___ no___

   School Institute day: yes___ no___

   Remain the same: yes___ no___

7. What suggestions do you have for strengthening future workshops?

   ____

   ____

   ____

8. In your opinion, how many minutes per week of creative art activities does a child experience at your school?

____

____

9. Is the teaching of Art encouraged at your school?

Little___ Some___ Much___

10. Do you have any suggestions of how we might be of better service to you and your school?

____

____

____

11. Other comments: ____

____

____

____

____

____

Return to: Ralph Woolard
Project Director
Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois 61761

Illinois Mid-State Serves . . .

CHILDREN	EDUCATORS	CO
MUSIC Traveling Performing Groups Music Field Trips Pilot Programs	**MUSIC** General Music Workshops for Elementary Teachers Clinics for Music Specialists Consultant Service Resource Center of Instructional Materials and Equipment	**MUSI** Lect ec Conc
DRAMA Repertory Theatre for School Performances Illinois Wesleyan Summer Theatre Program	**DRAMA** Creative Dramatics Workshops for Elementary Teachers Resource Center of Instructional Materials and Equipment Consultant Service	**DRAM** Cons C
ART Visiting Artist Program Saturday Art Centers for High School Students Pilot Programs in Selected Schools Art Exhibits	**ART** Art Workshops for Elementary Teachers Resource Center of Instructional Materials Consultant Service	**ART** Lect e Art E Art C

Illinois Mid-State Serves . . .

EN	EDUCATORS	COMMUNITIES
Groups	**MUSIC** General Music Workshops for Elementary Teachers Clinics for Music Specialists Consultant Service Resource Center of Instructional Materials and Equipment	**MUSIC** Lecture Series (adult education) Concerts
School mmer Theatre	**DRAMA** Creative Dramatics Workshops for Elementary Teachers Resource Center of Instructional Materials and Equipment Consultant Service	**DRAMA** Consultant Services to Community Groups
am for nts ected	**ART** Art Workshops for Elementary Teachers Resource Center of Instructional Materials Consultant Service	**ART** Lecture Series (adult education) Art Exhibits Art Classes for Adults

Objectives

1. To help create a greater awareness on the part of pupils, teachers and lay citizens in the project area of the needs and the opportunities for improved educational experiences in the Fine Arts.
2. To assist schools in a variety of ways to make definite plans for more adequate educational offerings in the fine arts and to progress in their efforts to establish better programs.
3. To develop new kinds of service procedures and resource utilization patterns which show promise of functioning effectively in the operation of an exemplary Fine Arts Service Center in the years ahead.

Project Personnel

PROJECT DIRECTOR:	Mr. Ralph Woolard 905 N. Main St. Normal, Illinois
MUSIC DIRECTOR:	Mr. Edward Spry 905 N. Main St. Normal, Illinois
GRANTEE:	Mr. Raymond E. Caton, McLean County Supt. of Schools 407 Livingston Bldg. Bloomington, Illinois
PROJECT CONSULTANT:	Dr. Eric Baber Illinois State University

EXECUTIVE COMMITTEE:

DeWitt County –
Mr. Harry Hagerman
Mr. Junias Futrell

Livingston Co. –
Mrs. Lucile Goodrich
Mr. Donald Ohmart

Logan County –
Mr. Donald Splain
Mr. Lee Roy Williams

McLean County –
Mr. Raymond Caton
Mr. Dallas Myers

Woodford County –
Mr. Dale Moore
Mr. Edward Heiken

Parochial Schools –
Sister Marie Robert

Illinois
Mid-State
Educatio
Center

Title III
E.S.E.A.

McLean,
Logan, W
and Livin
Counties

er aware-
pupils,
ns in the
s and the
oved ed-
in the

variety
te plans
icational
s and to
s to es-

f service
utiliza-
promise
y in the
ary Fine
he years

Project Personnel

PROJECT DIRECTOR: Mr. Ralph Woolard
905 N. Main St.
Normal, Illinois

MUSIC DIRECTOR: Mr. Edward Spry
905 N. Main St.
Normal, Illinois

GRANTEE: Mr. Raymond E. Caton,
McLean County
Supt. of Schools
407 Livingston Bldg.
Bloomington, Illinois

PROJECT CONSULTANT: Dr. Eric Baber
Illinois State
University

EXECUTIVE COMMITTEE:

DeWitt County –
- Mr. Harry Hagerman
- Mr. Junias Futrell

Livingston Co. –
- Mrs. Lucile Goodrich
- Mr. Donald Ohmart

Logan County –
- Mr. Donald Splain
- Mr. Lee Roy Williams

McLean County –
- Mr. Raymond Caton
- Mr. Dallas Myers

Woodford County –
- Mr. Dale Moore
- Mr. Edward Heiken

Parochial Schools –
- Sister Marie Robert

**Illinois
Mid-State
Educational
Center**

**905 N. Main
Normal, Illinois
61761**

**Title III
E.S.E.A.**

**A Fine Arts
Educational
Improvement**

**McLean, DeWitt,
Logan, Woodford
and Livingston
Counties**

e

The Arts and Education

ILLINOIS MID-STATE EDUCATIONAL CENTER

905 N. MAIN ST.
NORMAL, ILLINOIS
TELEPHONE 452-4497
AREA CODE 309

CATALOG
of
EQUIPMENT and MATERIALS
For Loan

◆

A FIVE-COUNTY COOPERATIVE
FINE ARTS EDUCATIONAL
IMPROVEMENT PROJECT

The Illinois Midstate Educational Center office is located at 905 N. Main St., Normal, Illinois.

The Fine Arts Service Center and the offices of the specialists in music, art, and drama are at this location.

Office hours are from 8:00 A.M. to 5:00 P.M. each weekday.

A more detailed and complete catalog of equipment and materials will be available at a later date. Materials are being added to the Resource Center daily; therefore this listing is not indicative of the complete offerings of the Center. Inquiries and visits to the Center are encouraged.

Ralph Woolard, Project Director
Edward Spry, Music Director

TABLE OF CONTENTS

MUSIC 1
    Equipment 1
    Printed Materials 1
    Phonograph Records 2
    Tape Recordings 6
    16 m.m. Films 6
    Other Materials 6

ART 7
    16 m.m. Films 7
    Filmstrips 7
    Slide Collections 7

DRAMA 9
    Printed Materials
        Play Anthrologies 9
        Play Scripts 11
        Musical Play Scripts 20
    Phonograph Recordings 21
    16 m.m. Films 22
    Filmstrips 22
    Sound Filmstrips 23
    Other Audio-Visual Materials 23
INSTRUCTIONAL MATERIAL KITS 23
LOAN POLICIES 23

MUSIC

EQUIPMENT

- Autoharps
- Hohner Melodica
    - Student
    - Soprano
    - Alto
    - Piano 26
    - Piano 27
- Rythm Band
- Tone Bells
- Conn Mouthpiece Kits - Constellation Series
    - Cornet
    - French Horn
    - Helleberg Tuba Series
    - Trombone
    - Trumpet
- Selmar Mouthpiece Kits
    - Star Woodwind Series
    - Bach Brass Series
- Leblanc Mouthpiece Kits
    - Van Doren, Leblanc and Veto Woodwind Series
    - Holton Brass Series

PRINTED MATERIAL

CHARTS

- Baldwin - The Evolution and Construction of the Grand Piano
- Leblanc Fingering Chart for:
    - Clarinet
    - Flute
    - Oboe
- Saxophone

BOOKS, BOOKLETS, ETC.

- Bernstein, L. The Joy of Music
- Boardman, E. Exploring Music -
    - Texts for Grades 1 - 6 with Teachers' Editions
- Illinois Curriculum Program Communication in the
    - Communication in the High School Curriculum
    - Learning and Living Music
    - Music in the Secondary School

Office of the Superintendent of Instruction, An Appraisal of Music Programs in the Public Schools of Illinois
Richards, M. H. Threshold to Music Program
The Allied Arts - A High School Humanities Guide for Missouri

PHONOGRAPH RECORDS

A Child's Introduction to the Orchestra
Adventures in Music -
  Grade 1
  Grade 2
  Grade 3, Vol. 1
  Grade 3, Vol. 2
  Grade 4, Vol. 1
  Grade 4, Vol. 2
  Grade 5, Vol. 1
  Grade 5, Vol. 2
  Grade 6, Vol. 1
  Grade 6, Vol. 2
All about spring - a story to read, a story to sing, a story to play
All about winter - a story to read, a story to sing, a story to play
Beethoven, Sym, No. 5 - Bernstein
Bizet, Carmen
Bowmar Productions
  American Scenes
  Animals and Circus
  Childrens' Rhythms in Symphony
  Classroom Concert
  Concert Matinee
  Dances
  Fairy Tales in Music
  Fantasy in Music
  Folk Songs of California and the Old West
  Folk Songs of Canada
  Fun with Music
  Holiday Rhythms
  Holiday Songs
  John Philip Sousa Marches
  Jose Ferrer reads Poems of My Country
  Legends in Music
  Little Favorites
  Marches
  Masters of Music
  Meet the Instruments (Accompanied by color charts)
  Miniatures in Music

  - More Singing Fun, Albums 1 & 2
  - Music, U. S. A.
  - Nature and Make Believe
  - North American Indian Songs
  - Nursery and Mother Goose Songs
  - Oriental Scenes
  - Patriotic Songs
  - Pictures and Patterns
  - Rhythm is Fine
  - Rhythm Time - 1 & 2
  - Sing a Song of Holidays and Seasons
  - Sing a Song of Home, Neighborhood and Community
  - Sing and Dance with the Pennsylvania Dutch
  - Songs for Children with Special Needs - 1, 2, 3
  - Songs from "Singing Fun"
  - Stories in Ballet and Opera
  - Under Many Flags
  - World of Marches
- Bowmar Sound Films
  - Children's Songs of Mexico
  - Favorite Songs of Japanese Children
  - Folk Songs of Africa
  - Folk Songs of California and the Old West
  - Folk Songs of Canada
  - Folk Songs of Latin America
  - Folk Songs of Mexico
  - Folk Songs of Many People
  - Folk Songs of U. S. A.
  - Learn to Play the Autoharp
  - The Star-Spangled Banner and America the Beautiful
  - Building Blocks of Music
    - Vol. I - Elements of Meter
    - Vol. II - Rhythmic Structure and Time Signatures
    - Vol. III - Tempo
  - Creative Rhythms
  - Dance-a-story
    - ..about balloons
    - ..about Flappy and Floppy
    - ..about Little Duck
    - ..about Noah's Ark
    - ..about the brave hunter
    - ..about the magic mountain
    - ..about the toy tree
    - ..at the beach
- Debussy, Bergamasque Suite and Children's Corner*
- Dukas, The Sorcerer's Apprentice - Toscanini*
- Folkways Productions
  - Man's Early Musical Instruments

  - Music of the World's People Vol. 1 - 5
  - Primitive Music of the World
  - Sounds of New Music
  - Science of Sound
  - The World's Vocal Arts
  - 2,000 Years of Music
- Gershwin, An American in Paris* and Rhapsody in Blue
- Grieg, Peer Gynt*
- Grofe, The Death Valley Suite and Grand Canyon Suite*
- History of Music in Sound
  - Vol. I - Ancient and Oriental Music
  - Vol. II - Early Medieval Music up to 1300
  - Vol. III - Ars Nova and the Renaissance
  - Vol. IV - The Age of Humanism
  - Vol. V - Opera and Church Music
  - Vol. VI - The Growth of Instrumental Music
  - Vol. VII - The Symphonic Outlook
  - Vol. VIII - The Age of Beethoven
  - Vol. IX - Romanticism
  - Vol. X - Modern Music
- Honor Your Partner
- Instruments of the Orchestra - (Demonstration) First Chair
- Instruments of the Orchestra with commentary by Yehudi Menuhin
- Introducing the Rhythm Instruments
- Keyboard, Jr.
  - American Composers
    - Package Plan No. 1 and No. 2
  - Correlated Units
    - Religion Inspires Music
    - Science and Music
    - Shakespeare and Music
    - Understanding Jazz
  - Elements of Music
    - Franz Schubert
    - Line and Color
    - Melody
  - Form in Music
    - Form with Beethoven
    - Minuet-Scherzo
    - Song Form
    - The Classic Symphony
    - The Concerto
  - French Impressionism

- Keyboard, Jr. - Young
    - Correlated Units
        - Music of the American Indian
        - Myths and Legends
        - Symbols of Sound
    - Elements of Music
        - Melody
        - Rhythm
    - Great Composers
        - Franz Schubert
        - Franz Joseph Haydn
    - Musical Stories
        - Lohengrin
        - Stories Told in Music
        - Till Eulenspiegel
- Liadoff, Kikimora - Toscanini
- Listening (Basic Programs)
    - Vol. 1 for primary grades
    - Vol. 2 for primary grades
    - Vol. 3 for primary grades
    - Vol. 4 for upper grades
    - Vol. 5 for upper grades
    - Vol. 6 for upper grades
- Moussorgsky-Ravel, Pictures at an Exhibition*
- Mozart, Sym. No. 36 - The Birth of a Performance
- Prokofiev, Peter and the Wolf - Bernstein*
- Rhythm Instruments with Folk Music of Many Lands
- Rhythmic Activities - Vol. 1 - Children's Music Center
- Rhythm (Basic Program)
    - Vol. 1 for primary grades
    - Vol. 2 for primary grades
    - Vol. 3 for primary grades
    - Vol. 4 for upper grades
    - Vol. 5 for upper grades
    - Vol. 6 for upper grades
- Rimsky-Korsakoff, Le Coq D'or Suite
- Rimski-Korsakoff, Scheherazade*
- Saint-Seans, Carnival of the Animals*
- Saint-Saens, Dance Macabre*
- Smetana, The Moldau - Toscanini*
- Society for Visual Education - Sound Films
    - Handel's Messiah
    - Dev. Skills in Music, Group I
    - Dev. Skills in Music, Group II
    - Musical Books for Young People
    - Our Heritage of American Patriotic Songs
    - Our Heritage of American Folk Songs, Grp I & II

*Filmstrips and scripts available which can be used with the recordings.

TAPE RECORDINGS

Noise and Musical Notes accompanied by guide, notes and filmstrip

Quizz Instruments of the Orchestra - Set of 6 tapes with teacher's guide and notes

16 M.M. FILMS

Infinite Variety of Music - Bergstein. 2 reels 45 min B & W

Toot, Whistle, Plunk and Boom. 1 reel 12 min. color

What does Music Mean? Young People's Concert Series 2 reels 60 min. B & W

Jazz in the Concert Hall. 30 min.

Humor in Music. 30 min.

What is American Music. 30 min.

What makes Music Symphonic. 30 min.

Sound of an Orchestra. 30 min.

OTHER MATERIALS

Transparencies
  Comparative Life Spans of Composers
Music Scores
  Listening to Music - Bach, Beethoven, Haydn, Mozart, Strauss, Tchaikovsky

ART

16 M.M. FILMS

- Contemporary Films, Inc.
  - Alexander Calder 13 min. Color
  - Little Blue - Little Yellow 11 min. Color
  - New Ways of Seeing 15 min. Color
  - Renoir 28 min. Color
  - Seven Roman Artists 12 min. Color
- Film Associates
  - Discovering Creative Patterns 17 min. Color
  - Masks 12 min. Color
- International Film Bureau
  - Art From Scrap 8 min. Color
  - Brush in Action 11 min. B & W
  - Design with Paper 11 min. Color
  - Paper Sculpture 7 min. Color
- McGraw-Hill
  - Henry Moore: Man of Form 28 min. B & W
  - Leonardo Da Vinci 2 reels 54 min. B & W
  - Marc Chagall 26 min. Color
- Rembrandt Film Library
  - Artists Proof 28 min. Color
- Sterling Educational Films
  - Composition in Painting 17 min. Color

FILMSTRIPS

Art Activities for Middle Grades
Art Activities for Primary Grades

SLIDE COLLECTIONS

30 slides -- French artists, text in English and French*
30 slides - Spanish artists, text in English and Spanish*

* Reference guides are included. These items are of particular interest to teachers of foreign language.

DRAMA

PRINTED MATERIALS

AETA PUBLICATIONS

Bibliography of Books, Pamphlets and Magazines Relating to Community Theatre by Helen R. Biddulph and Julia H. Hailer

Bibliography of Theatre Arts
Publications in English by Bernard F. Dukore

Course of Study in Theatre Arts for High Schools

Directory of American College Theatre by Richard G. Ayers

Directory of American Colleges and Universities Offering Training in Children's Theatre and Creative Dramatics

Directory of Useful Addresses by Fred M. Litto

Drama with and For Children: An Intrepretation of Terms by Ann Viola

Plays Recommended for High Schools

Relationships Between Professional and Educational Theatre: Actor Training in the U.S. by Kenneth Graham

Repertory Theatre in America: The Problem and The Promise by Elliot Norton and Samuel Hirsch

Theatre in the Junior College by Dolores M. Abrams

Touring Manual

Digest of 500 Plays by Theodore Shank

PLAY ANTHOLOGIES

Bentley, Eric, The Classic Theatre: The Mandrake; The Three Cuckolds; The Servant of Two Masters; The King Stag; Mirandolina; Ruzzante (Doubleday)

Bentley, Eric, The Modern Theatre: Vol. 2: Mother Courage; Fantasio; The Diary of a Scoundrel; La Roned; Purgatory (Doubleday)

Green, Paul, Five Plays of the South: The House of Connelly; In Abraham's Bosom; Johnny Johnson; White Dresses; Hymn to the Rising Sun (Mermaid)

Hellman, Lillian, Six Plays: The Children's Hour; Days to Come; The Little Foxes; Watch on the Rhine; Another Part of the Forest; The Autumn Garden (Modern Library)

Ionesco, Eugene, Four Plays: The Bald Soprano; The Lesson; Jack, or the Submission; The Chairs (Evergreen)

Ionesco, Eugene, Three Plays: Amedee; The New Tenant; Victims of Duty (Evergreen)

Lorca, F. Garcia, Five Plays: The Billy-Club Puppets; The Shoemaker's Prodigious Wife; The Love of Don Perlimplin and Belisa in the Garden; Dona Rosita the Spinster; The Butterfly's Evil Spell (New Directions)

Lorca, F. Garcia, Tragedies: Blood Wedding; Yerma; Bernarda Alba (New Directions)

Mersand, Joseph, Three Plays About Business In America; The Adding Machine; Beggar On Horseback; All My Sons (Washington Square)

Odets, Clifford, Six Plays: Waiting for Lefty; Awake and Sing; Golden Boy; Rocket to the Moon; Till the Day I Die; Paradise Lost (Modern Library)

O'Neill, Eugene, The Plays of: Mourning Becomes Electra; Ah, Wilderness; All God's Chillun Got Wings; Marco Millions; Welded; Diff'rent The First Man; Gold (Random)

O'Neill, Eugene, The Plays of: Anna Christie; Beyond the Horizon; The Emperor Jones; The Hairy Ape; The Great God Brown; The Straw; Dynamo; Days Without End; The Iceman Cometh (Random House)

O'Neill, Eugene, The Plays of: Strange Interlude; Desire Under the Elms; Lazarus Laughed; The Fountain; The Moon of the Caribbees; Round East for Cardiff; The Long Voyage Home; In the Zone; Ile; Where the Cross is Made; The Rope; The Dreamy Kid; Before Breakfast (Random House)

Quinn, Arthur H. Representative American Plays from 1767 to 1949 (Appleton-Century)

Shaw, Bernard, Four Plays: Candida; Caesar & Cleopatra; Pygmalion; Heartbreak House (Modern Library)

Synge, John M. The Complete Plays: The Playboy of the Western World; Riders to the Sea; In the Shadow of the Glen; The Well of the Saints; The Tinker's Wedding; Deirdre of the Sorrows (Vintage)

Williams, Tennessee, 27 Wagons full of Cotton and Other Plays: The Purification; The Lady of Larkspur Lotion; The Last of My Solid Gold Watches; Portrait of a Madonna; Auto-Da-Fe; Lord Byron's Love Letter; The Strangest Kind of Romance; The Long Goodbye; Hello from Bertha; This Property is Condemned; Talk To Me Like the Rain; Something Unspoken; 27 Wagons Full of Cotton (New Directions)

PLAY SCRIPTS

Pub. coded as follows:
1 - Samuel French
2 - Dramatists Play Service
3 - Grove Press
4 - Dramatic Pub. Co.

Abe Lincoln in Illinois by Robert E. Sherwood (2)
Abie's Irish Rose by Anne Nichols (1)
A Doll's House by Norman Ginsbury (1)
Ah, Wilderness! by Eugene O'Neill (1)
A Far Country by Henry Denker (1)
All My Sons by Arthur Miller (2)
All the King's Men by Robert Penn Warren (2)
A Majority of One by Leonard Spigelgass (1)
A Memory of Two Mondays by Arthur Miller (2)
A Moon for the Misbegotten by Eugene O'Neill (1)
Amphitryon 38 by S. N. Behrman (2)
Anastasia by Marcelle Maurette (1)
An Enemy of the People by Henrik Ibsen (2)
Angel Street by Patrick Hamilton (1)
A Night at an Inn by Lord Dunsany (1)
An Inspector Calls by J. B. Priestley (2)
Anne of the Thousand Days by Maxwell Anderson (2)
Another Part of the Forest by Lillian Hellman (2)
Antigone by Jean Anouilh adpt. by Lewis Galantiere (1)
A Phoenix too Frequent by Christopher Fry (2)
A Raisin in the Sun by Lorraine Hansberry (1)
A Resounding Tinkle by N. F. Simpson (1)
Aria Da Capo by Edna St. Vincent Millay (Walter H. Baker)
Arms and the Man by Bernard Shaw (1)
A Roomful of Roses by Edith Sommer (2)
Arsenic and Old Lace by Joseph Kesselring (2)
A Shot in the Dark by Marcel Achard (1)
Ask Any Girl by Christopher Sergel (4)
A Sleep of Prisoners by Christopher Fry (2)
A Streetcar Named Desire by Tennessee Williams (2)
A Sunny Morning by Serafin & Joaquin Alvarez Quintero (1)
A Thousand Clowns by Herb Gardner (1)
A Thurber Carnival by James Thurber (1)
A Touch of the Poet by Eugene O'Neill (Yale)
Auntie Mame by Jerome Lawrence and Robert E. Lee (2)
A View from the Bridge by Arthur Miller (2)
A Young Lady of Property by Horton Foote (2)
Bad Seed by Maxwell Anderson

Barefoot in Athens by Maxwell Anderson (2)
Barefoot in the Park by Neil Simon (1)
Beauty and the Beast by Jesse Beers, Jr. (1)
Bell, Book and Candle by John Van Druten (2)
Berkeley Square by John L. Balderston (1)
Bernardine by Mary Chase (2)
Billy Budd by Louis O. Coxe and Robert Chapman (Spotlight)
Blithe Spirit by Noel Coward (1)
Blue Stocking by Ruth Sergel (4)
Born Yesterday by Garson Kanin (2)
Boy Meets Girl & Spring Song by Bella and Samuel Spewack (2)
Box and Cox by John Madison Morton (1)
Bus Stop by William Inge (2)
Camino Real by Tennessee Williams (2)
Captain Jinks of the Horse Marines by Clyde Fitch (1)
Cat on a Hot Tin Roof by Tennessee Williams (2)
Charley's Aunt by Brandon Thomas (1)
Chrysalis by Bertolt Brecht (Eric Bentley)
Cinderella by Ruth Newton (1)
Come Blow Your Horn by Neil Simon (1)
Claudia by Rose Franken (1)
Cyrano de Bergerac by Edmond Rostand (Modern Library)
Darkness at Noon by Sidney Kingsley (1)
Dark Victory by George Brewer, Jr. & Bertram Bloch (2)
Dear Me, the Sky is Falling by Leonard Spigelgass (1)
Death of a Salesman by Arthur Miller (2)
Death Takes a Holiday by Alberto Casella (1)
Deep are the Roots by Arnaud Dusseau & James Gow (2)
Design for Murder by George Batson (1)
Detective Story by Sidney Kingsley (2)
Dial "M" for Murder by Frederick Knott (2)
Dinny and the Witches by William Gibson (2)
Don Quixote by Paul Kester (1)
East Lynne by Brian J. Burton (C. Combridge)
Edward, my Son by Robert Morley & Noel Langley (2)
Elizabeth the Queen by Maxwell Anderson (1)
Enter Laughing by Joseph Stein (1)
Family Album by Noel Coward (1)
Farewell, Farewell Eugene by John Vari with Rodney Ackland (2)
Fashion! or, Life in New York by Anna Cora Mowatt (1)
Father of the Bride by Caroline Francke (2)
Five Finger Exercise by Peter Shaffer (1)
Footfalls by Brainerd B. Duffield (4)
Fumed Oak by Noel Coward (1)
Gallows Humor by Jack Richardson (Dutton)

George Washington Slept Here by Moss Hart and George S. Kaufman (2)
Get Witch Quick by David Rogers (4)
Ghosts by Garrett H. Liverton (2)
Gideon by Paddy Chayefsky (2)
Gigi by Anita Loos (1)
Golden Boy by Clifford Odets (2)
Goodbye Charlie by George Axelrod (1)
Goodbye, My Fancy by Fay Kanin (1)
Good Morning, Miss Dove by William McCleery (1)
Good News by Laurence Schwab & B. G. Desylva (1)
Gramercy Ghost by John Cecil Holm (2)
Great Expectations by Alice Chadwicke (1)
Green Grow the Lilacs by Lynn Riggs (1)
Half a Sixpence by Beverley Cross (4)
Hands Across the Sea by Noel Coward (1)
Happy Days by Samuel Beckett (3)
Harvey by Mary Chase (2)
Hay Fever by Noel Coward (1)
Hello Out There by William Saroyan (1)
High Window by Verne Powers (Baker's Press)
He Who Gets Slapped by Leonid Andreyev (1)
Hobson's Choice by Harold Brighouse (1)
Holiday by Philip Barry (1)
Hope is the Thing with Feathers and two other short plays by Richard Harrity (2)
I am a Camera by John Van Druten (2)
Inherit the Wind by Jerome Lawrence & Robert E. Lee (2)
Invitation to a March by Arthur Laurents (2)
In White America by Martin B. Duberman (1)
I Remember Mama by John Van Druten (2)
I Rise in Flame, Cried the Phoenix by Tennessee Williams (2)
I Spy by John Mortimer (1)
Jack and the Giant by Ruth Newton (1)
Jane Eyre by Helen Jerome (1)
J. B. by Archibald MacLeish (1)
Johnny Belinda by Elmer Harris (2)
Joan of Arc by Thomas Wood Stevens (1)
Joan of Lorraine by Maxwell Anderson (2)
John Brown's Body by Stephen Vincent Benet (2)
Junior Miss by Jerome Chodorov & Joseph Fields (2)
Juno and the Paycock by Sean O'Casey (1)
Kind Lady by Edward Chodorov (1)
Kiss and Tell by F. High Herbert (2)
Krapp's Last Tape and other dramatic pieces by Samuel Beckett (3)

Ladies in Retirement by Edward Percy & Reginald Denham (2)
Ladies of the Jury by Fred Ballard (1)
Lady Precious Stream by S. I. Hsiung (1)
Lady Windermere's Fan by Oscar Wilde (Walter H. Baker)
Letters to Lucerne by Fritz Rotter & Allen Vincent (1)
Life with Father by Clarence Day (2)
Liliom by Ference Molnar (1)
Little Moon of Alban by James Costigan (1)
Little Women by Marian De Forest (1)
Look Homeward Angel by Ketti Frings (1)
Lute Song by Will Irwin & Sidney Howard (4)
Major Barbara by Bernard Shaw (Penguin)
Make Believe by A. A. Milne (1)
Many Moons by James Thurber (4)
Mary of Scotland by Maxwell Anderson (1)
Mary Stuart by John Drinkwater (1)
Mary Stuart by Jean Stock Goldstone & John Reich (2)
McGillicuddy McGotham by Patricia Gray (4)
Medea by Robinson Jeffers (1)
Mister Angel by Harry Segall (2)
Mister Roberts by Thomas Heggen & Joshua Logan (2)
Mother Courage and her Children by Bertolt Brecht adpt. by Eric Bentley (1)
Mr. Pim Passes By by A. A. Milne (1)
Mr. Scrooge by Richard Morris, Delores Claman, & Ted Wood (4)
Mrs. McThing by Mary Chase (2)
My Heart's in the Highlands by William Saroyan (1)
Mr. Sister Eileen by Joseph A. Fields & Jerome Chodorov (2)
My Three Angels by Sam and Bella Spewack (2)
National Velvet by Enid Bagnold (2)
New Clothes for the Emperor by Nicholas Stuart Gray (Oxford)
Night Must Fall by Emlyn Williams (1)
Noah by Andre Obey (1)
No Crime in the Streets by Kristen Sergel (4)
No Mother to Guide Her; Or More to be Pitied than Censured by Anthony Forsythe (1)
Not Enough Rope by Elaine May (1)
No Time for Sergeants by Ira Levin (2)
Of Mice and Men by John Steinbeck (2)
Of Thee I Sing by George S. Kaufman & Morrie Ryskind with music by George and Ira Gershwin (1)
Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad by Arthur L. Kopit (1)
On Borrowed Time by Paul Osborn (2)

Once Around the Block by William Saroyan (1)
Ondine by Jean Giraudoux (1)
One Day in the Life of Ivan Denisovich by Robert Brome (4)
One Way Pendulum by N. F. Simpson (1)
Only In America by Jerome Lawrence & Robert E. Lee (1)
Orpheus Descending by Tennessee Williams (2)
Out of the Frying Pan by Francis Swann (1)
Our American Cousin by Tom Taylor (1)
Our Hearts were Young and Gay by Lois Balk Corey (4)
Our Town by Thornton Wilder (1)
Outward Bound by Sutton Vane (1)
Patterns by Anne Coulter Martens (4)
Peg O' My Heart by J. Hartley Manners (1)
Period of Adjustment or High Point is Built on a Cavern by Tennessee Williams (2)
Peter Pan by J. M. Barrie (1)
Picnic by William Inge (2)
Pinocchio by Dorothy Dayton Stone (4)
Plain and Fancy by Joseph Stein & Will Glickman (1)
Poor Richard by Jean Kerr (1)
Private Lives by Noel Coward (1)
Prologue to Glory by E. P. Conkle (1)
Pullman Car Hiawatha by Thornton Wilder (1)
Purlie Victorious by Ossie Davis (1)
Puss in Boots by Rowena Bennett (1)
Pygmalion by Bernard Shaw (Penguin)
Quality Street by J. M. Barrie (1)
Rattle of a Simple Man by Charley Dyer
Red Peppers by Noel Coward (1)
Requiem for a Nunn by William Faulkner (Random)
Reunion in Vienna by Robert E. Sherwood (2)
Rhinoceros by Eugene Ionesco (1)
Riders to the Sea by J. M. Synge (Baker)
Ring Round the Moon by Jean Anouilh (2)
Rip Van Winkle (Baker)
Romanoff and Juliet by Peter Ustinov (2)
Romulus by Gore Vidal (2)
R. U. R. by Karel Capek (1)
Sabrina Fair by Samuel Taylor (2)
School for Scandal by Richard Brinsley Sheridan (1)
Scrooge by Charles Dickens (2)
See How They Run by Philip King (1)
Separate Tables by Terrence Rattigan (1)
Seidman and Son by Elick Moll (1)
Seven Days in May by Kristen Sergel (4)
Seven Keys to Baldpate by George M. Cohan (1)
Seven Nuns at Las Vegas by Natalie E. White (2)

Seventeen by Booth Tarkington (1)
Shadow Play by Noel Coward (1)
She Stoops to Conquer by Oliver Goldsmith (Baker)
Silent Night, Lonely Night by Robert Anderson (1)
Simple Simon by Patrick Brumbaugh (1)
Snow White and the Seven Dwarfs by Jessie Braham White (1)
Small War on Murray Hill by Robert E. Sherwood (2)
"Smilin' Through" by Allan Langdon Martin (1)
Sorry, Wrong Number and The Hitch-Hiker by Lucille Fletcher (2)
Spoon River Anthology by Charles Aidman (1)
Stage Door by Edna Ferber & George S. Kaufman (2)
Stalag 17 by Donald Bevan & Edmund Trzcinski (2)
State of the Union by Howard Lindsay & Russel Crouse (2)
Still Life by Noel Coward (1)
Streets of New York by the Club (1)
Suddenly Last Summer by Tennessee Williams (James Laughlin)
Summer and Smoke by Tennessee Williams (2)
Sunrise at Campobello by Dore Schary (2)
Susan and God by Rachel Crothers (2)
Susan Slept Here by Steve Fisher & Alex Gottlieb (1)
Sweet Bird of Youth by Tennessee Williams (2)
Take Her, She's Mine by Phoebe & Henry Ephron (1)
Tartuffe by Moliere (1)
Teach Me How to Cry by Patricia Joudry (2)
Ten Little Indians by Agatha Christie (1)
Ten Nights in a Bar-Room by William W. Pratt (1)
There's Always Juliet by John van Druten (1)
The Admirable Crichton by J. M. Barrie (1)
The Adventures of Tom Sawyer by Wilbur Braun (1)
The American Dream by Edward Albee (2)
The Andersonville Trial by Saul Levitt (2)
The Apollo of Bellac by Maurice Valency (1)
The Astonished Heart by Noel Coward (1)
The Bad Children by Shirley Jackson (4)
The Barretts of Wimpole Street by Rudolf Besier (2)
The Bat by Mary K. Rinehart & Avery Hopwood (1)
The Beautiful People by William Saroyan (1)
The Best Man by Gore Vidal (2)
The Best of Broadway - A Revue ed. by David Rogers (4)
The Bishop Misbehaves by Frederick Jackson (1)
The Blue Teapot by Jean Lee Latham (4)
The Boy with Green Hair by Betsey Beaton (2)
The Browning Version by Terrence Rattigan (1)
The Caine Mutiny Court-Martial by Herman Wouk (1)

The Caretaker by Harold Pinter (2)
The Cave Dwellers by William Saroyan (1)
The Chalk Garden by Enid Bagnold (1)
The Cherry Orchard by Anton Chekov (1)
The Children's Hour by Lillian Hellman (2)
The Christmas Miser by Sherman L. Sergel (4)
The Crown Prince of Wanderlust by Douglass Parkhirst (1)
The Confederacy by Paul Green (1)
The Confidential Clerk by T. S. Eliot (1)
The Corn is Green by Emilyn Williams (2)
The Cradle Son by Gregorio and Maria M. Sierra (1)
The Cricket on the Hearth by Gilmor Brown (1)
The Crucible by Arthur Miller (2)
The Curious Savage by John Patrick (2)
The Dark at the Top of the Stair by William Inge (2)
The Dark is Light Enough by Christopher Fry (2)
The Days and Nights of Beebee Fenstermaker by William Snyder (2)
The Death of the Hired Man by Jay Reid Gould (4)
The Desk Set by William Marchant (1)
The Deputy by Rolf Hocbbuth (1)
The Desperate Hours by Joseph Hayes (1)
The Devil and Daniel Webster by Stephen V. Benet (2)
The Diary of Anne Frank by Frances Goodrich and Albert Hackett (2)
The Dock Brief by John Mortimer
The Doctor in Spite of Himself by Moliere (1)
The Drunkard by William H. Smith (1)
The Elevator by Herbert Gardner (1)
The Entertainer by John Osborne (4)
The Emperor's New Clothes by Charlotte Chorpenning (1)
The Family Reunion by T. S. Eliot (Harvest Book)
The Farce of the Worthy Master Pierre Patelin by Moritz Jagendorf (Baker's Royalty)
The Farmer's Daughter by Allen Rivkin and Laura Kerr (2)
The Ghost of the Chinese Elm by Adele Gordon (1)
The Girls in 509 by Howard Teichmann (1)
The Glass Menagerie by Tennessee Williams (2)
The Glass Harp by Truman Capote (2)
The Green Pastures by Marc Connelly (Holt, Rinehart) and Winston)
The Guardsman by Ferenc Molnar (Liveright)
The Happiest Days of Your Life by John Dighton (1)
The Happiest Years by Thomas Coley and William Roerick (1)

The Happy Journey to Camden and Trenton by Thornton Wilder (1)
The Hasty Heart by John Patrick (2)
The Heiress by Ruth and Augustus Goetz (2)
The Hollow Crown by John Barton (1)
The Hungerers by William Saroyan (1)
The Imperial Nightingale by Nicholas S. Gray (Oxford)
The Importance of Being Earnest by Oscar Wilde (1)
The Innocents by William Archibald (1)
The Inspector General by Nikolai Gogol (1)
The Jewish Wife by Bertolt Brecht (3)
The Killer by Eugene Ionesco (3)
The Lady's Not For Burning by Christopher Fry (2)
The Lark by Jean Anouilh (2)
The Late Christopher Bean by Sidney Howard (1)
The Little Foxes by Lillian Hellman (2)
The Long Watch by Harvey Haislip (2)
The Loud Red Patrick by John Boruff (1)
The Love of Four Colonels by Peter Ustinov (2)
The Madwoman of Chaillot by Jean Giraudoux (2)
The Magnificent Yankee by Emmet Lavery (1)
The Male Animal by James Thurber and Elliott Nugent (1)
The Man in the Bowler Hat by A.. A. Milne (1)
The Man Who Came to Dinner by Moss Hart & George S. Kaufman (2)
The Marriage-Go-Round by Leslie Stevens (1)
The Matchmaker by Thornton Wilder (1)
The Miracle Worker by William Gibson (1)
The Miser by Moliere (1)
The Monkey's Pay by W. W. Jacobs (1)
The Moon is Blue by F. Hugh Herbert (2)
The Mouse That Roared by Christopher Sergel (4)
The Mousetrap by Agatha Christie (1)
The Night of the Iguana by Tennessee Williams (2)
The Old Lady Shows Her Medals by J. M. Barrie (1)
The Other Cinderella by Nichols S. Gray (Oxford Press)
The Patchwork Girl of Ox by Mrs. James W. Marshall (1)
The Petrified Forest by Robert E. Sherwood (2)
The Pysicists by Friedrich Durrenmatt (1)
The Pillars of Society by Ibsen (Baker)
The Pleasure of His Company by Samuel Taylor (2)
The Ponder Heart by Eudor Welty (1)
The Prescott Proposals by Howard Lindsay and Russel Crouse (2)
The Princess and Mr. Parker by Gwendolen Seiler (1)
The Private Ear by Peter Shaffer (1)
The Public Eye by Peter Shaffer (1)
The Rainmaker by N. Richard Nash (1)

The Red Shoes by Robin Short (1)
The Reluctant Debutante by William D. Home (1)
The Revolt of Mother by Ruth Sergel (4)
The Rivals by Richard B. Sheridan (Baker)
The Rope Dancers by Morton Wishengrad (1)
The Rose Tattoo by Tennessee Williams (2)
The Running Tide by Jay Reid Gould (4)
The Sea Gull by Anton Chekhov (1)
The Show-Off by George Kelly (1)
The Silver Cord by Sidney Howard (1)
The Skin of our Teeth by Thornton Wilder (1)
The Spiral Staircase by Mel Dinelli (2)
The Square Root of Wonderful by Carson McCullers (1)
The Subject was Roses by Frank D. Gilroy (1)
The Submarine by George Lowther (1)
The Teahouse of the August Moon by John Patrick (2)
The Tender Trap by Max Shulman and Robert Paul Smith (2)
The Tenth Man by Paddy Chayefsky (1)
The Theatre of Peretz by Isaac L. Peretz (1)
The Three Sisters by Anton Chekhov (1)
The Tinder-Box by Nicholas S. Gray (Oxford)
The Torch-Bearers by George Kelly (1)
The Traitor by Herman Wouk (1)
The Trumpet by Charles G. Taylor (4)
The Tunnel of Love by Joseph Fields and Peter DeVries (1)
The Twelve-Pound Look by J. M. Barrie (1)
The Typists and the Tiger by Murray Schisgal (2)
The Ugly American by Bernard Lubar (4)
The Ugly Duckling by A. A. Milne (1)
The Voice of the Turtle by John van Druten (2)
The Waltz of the Toreadors by Jean Anouilh (1)
The Winslow Boy by Terrence Rattigan (2)
The Wizard of Oz by Anne Coulter Martens (4)
The Wizard of Oz by L. Frank Baum (1)
The Wonderful Adventures of Don Quixote by Conrad Seiler (2)
The Workhouse Ward by Lady Gregory (1)
The World of Carl Sandburg by Norman Corwin (1)
The World of Sholom Aleichem by Arnold Perl (2)
The Yellow Jacket by George C. Hazelton and Benrimo (1)
The Zoo Story by Edward Albee (2)
Thieves' Carnival by Lucienne Hill (1)
Three Men On a Horse by John Cecil Holm and George Abbott (2)
Tiger at the Gates by Jean Giraudoux (1)
Time Limit by Henry Denker and Ralph Berkey (1)

Time Out for Ginger by Ronald Alexander (2)
Time Remembered by Jean Anouihl (2)
Tom Jones by David Rogers (4)
Tom Sawyer by Paul Kester (1)
Tom Sawyer's Treasure Hunt by Charlotte Chorpenning (1)
Tonight We Improvise by Luigi Pirandello (1)
Twilight Walk by A. B. Shiffrin (2)
Two For the Seesaw by William Gibson (1)
Uncle Vanya by Anton Chekhov (1)
Under Milkwood by Dylan Thomas (New Directions)
Under the Sycamore Tree by Samuel Spewack (2)
U.S.A. by Paul Shyre and John Dos Passos (1)
Vanity Fair by William M. Thackeray (1)
Visit To a Small Planet by Gore Vidal (2)
Venus Observed by Christopher Fry (2)
Waiting for Godot by Samuel Beckett (Evergreen)
Ways and Means by Noel Coward (1)
We Were Dancing by Noel Coward (1)
What Every Woman Knows by J. M. Barrie (1)
What Shall We Tell Caroline? by John Mortimer (1)
When Shakespeare's Ladies Meet by Charles George (2)
Who'll Save the Plowboy? by Frank D. Gilroy (1)
Who's Afraid of Virginia Woolf? by Edward Albee (Atheneum)
Winnie-the-Pooh by Kristen Sergel (4)
Winterset by Maxwell Anderson (2)
Witness for the Prosecution by Agatha Christie (1)
Wuthering Heights by Randolph Carter (1)
You Can't Take It With You by Moss Hart and George S. Kaufman (2)

MUSICAL PLAY SCRIPTS

Cyrano by Jacques Deauville and Charles George (1)
Good News by Laurance Schwab and B. G. DeSylva (1)
Make-Believe by A. A. Milne, C. E. Burton and Georges Dorlay (1)
Of Thee I Sing by George Kaufman and Morrie Rysking with music by Ira and George Gershwin (New World)
Plain and Fancy by Arnold B. Horwitt and Albert Hague (Chappell)
Seventeen by Sally Benson, Walter Kent and Kin Gannon (1)
The Emperor's New Clothes by Charlotte Chorpenning and Frances Copthorne (1)
The Merry Widow by Charles George (1)

PHONOGRAPH RECORDINGS

Ages of Man, Shakespeare, with Sir John Gielgud on Columbia

A Midsummer Night's Dream by William Shakespeare with Paul Scofield (SRS)

Arthur Miller Reading from The Crucible, Death of a Salesman (Spoken Arts)

Caeser and Cleopatra by Bernard Shaw with Claire Bloom (TRS)

Children's Record Guild: I Wish I Were; Midsummer Night's Dream (CRG)

Cyrano de Bergerac by Edmond Rostand with Ralph Richardson (TRS)

Death of a Salesman by Arthur Miller with Lee J. Cobb (TRS)

Don Juan in Hell by Bernard Shaw with The First Drama Quartette (Columbia)

Everyman with Burgess Meredith (Caedmon)

Hamlet by William Shakespeare with Paul Scofield (SRS)

Henry IV, Part I by William Shakespeare with The Swan Theatre Players (Spoken Arts)

Henry IV, Part II by William Shakespeare with The Swan Theatre Players (Spoken Arts)

Henry V by William Shakespeare with The Swan Theatre Players (Spoken Arts)

Jason Robards, Jr. - Dramatic Readings from Eugene O'Neill: Long Day's Journey Into Night; A Moon for the Misbegotten; The Hairy Ape; The Iceman Cometh (Columbia)

Julius Caesar by William Shakespeare with Ralph Richardson (SRS)

King Lear by William Shakespeare with Paul Scofield (SRS)

King Richard II by William Shakespeare with John Gielgud (SRS)

Let's Sing and Act Together (Classroom Materials)

Macbeth by William Shakespeare with Old Vic Company (RCA)

Medea by Euripides with Judith Anderson (TRS)

Musical Plays for Special Days by Gil Slote (Folkways)

Oedipus Rex by Sophocles with Douglas Campbell (Caedmon)

One Man in His Time with Sir John Gielgud (Columbia)

Othello by William Shakespeare with Laurence Olivier (RCA)

Romeo and Juliet by William Shakespeare with Claire Bloom (SRS)

- Sean O'Casey Reading from Juno and the Paycock, Pictures in the Hallway, Inishfallen, Fare Thee Well (Caedmon)
- Shakespeare's Pronunciation with Helge Kokeritz (Yale)
- Song Dramatizations for Children with Bob McFadden (Classromm Materials)
- Sonnets from the Portuguese - The Barretts of Wimpole Street with Katherine Cornell (Caedmon)
- Spoon River Anthology by Edgar Lee Masters (Columbia)
- Songs from Shakespeare's Plays and Popular Songs of Shakespeare's Times by Tom Kines (Folkways)
- Tennessee Williams Reading from The Glass Menagerie, The Yellow Bird and Five Poems (Caedmon)
- The Importance of Being Earnest by Oscar Wilde with John Gielgud (Angel)
- The Merchant of Venice by William Shakespeare with Hugh Griffith (SRS)
- The School for Scandel by Richard Sheridan with Ralph Richardson (Command)
- Tyron Guthrie-Lecture on "Directing a Play" (Folkways)
- Understanding and Appreciation of Shakespeare by Morris Schreiber (Folkways)

16 M.M. FILMS

- Shakespeare, Soul of an Age
  - 2 reels 54 min. color
- Shakespeare, Ages of Man performed by Sir John Gielgud
  - 4 reels 104 min. b&w

FILMSTRIPS

- Life in Elizabethan Time Series
  - England During Reign of Queen Elizabeth
  - Life in Elizabethan London
  - The Theatre and the players
  - The Life of William Shakespeare
- Shakespeare's Theater
  - Prologue to the Globe Theatre
  - The Playhouse Comes to London
  - The Globe Theater: Its Design and Construction
  - A Day at the Globe Theater
- Stories from Shakespeare
  - As You Like It
  - Midsummer Night's Dream
  - Macbeth
  - Hamlet
  - Henry V
  - Julius Caesar

Cyrano de Bererac
Everyman
Hamlet
Julius Caesar
Oedipus the King

SOUND FILMSTRIPS

Elizabethan Everyday Life
Shakespeare's London

INSTRUCTIONAL MATERIALS KITS

(A Collection of Books, Films, Clothing, Paintings, Statuary, Recordings and Realia on Selected Topics or Subjects)
- Japan
- Westward Expansion (United States)
- Illinois History
- Turkey
- Central America

OTHER AUDIO-VISUAL MATERIALS

Shakespeare: A Unit of Instruction for Overhead Projector with Teachers Manual and Tape Recording
1. Shakespeare and Character
2. Shakespeare and Imager
3. Art of Shakespeare

LOAN POLICIES

LOAN PERIOD

Books are loaned for three weeks, pamphlets, booklets and curriculum guides for as long as needed. Recordings may be borrowed for two weeks. 16 m.m. films are loaned for the show date; filmstrips for two weeks. Equipment is loaned for a two week period.

Renewals will be granted upon special requests unless the article is previously committed.

COST

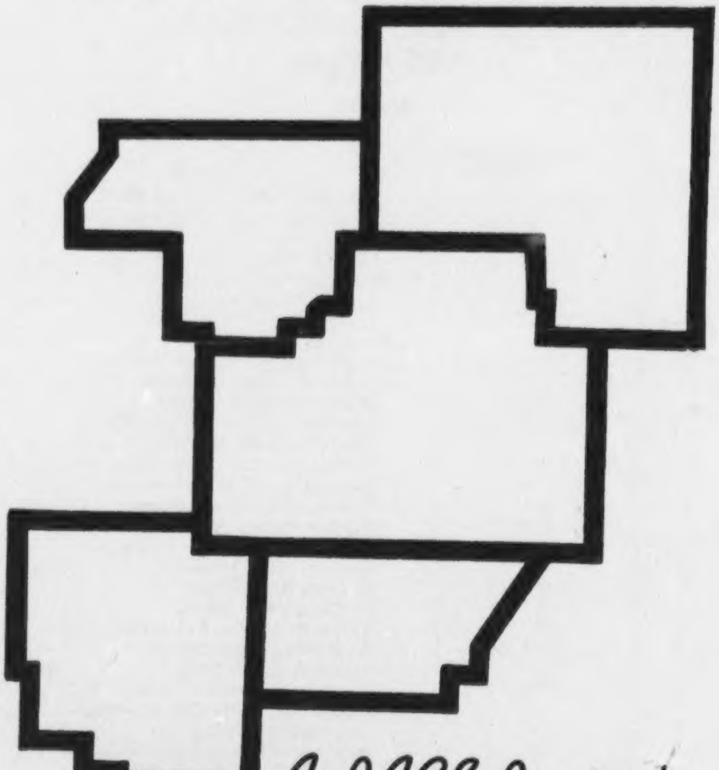
The Illinois Mid-State Center pays transportation cost to the borrower; return transportation is paid by the borrower, except for equipment which will be picked up by a Mid-State Center staff member.

ILLINOIS MID-STATE
EDUCATIONAL CENTER

(Funded under USOE USEA Title III)

905 N. Main Street
Normal, Illinois
309 – 452-4497

A Report of Activities and Projects
» July 1, 1968 - June 30, 1969 «



A PACE Project

DRAMATICS • ART • MUSIC

We are now nearing the end of a two year operational sequence for the "Fine Arts Educational Improvement Project" administered through the Illinois Mid-State Educational Center.

The project staff and Executive Committee recognize the need for informing teachers, administrators, board of education members and the public of the activities and projects engaged in by this office. This report, therefore, is a summary of the programs and activities for the school year of 1968-69. It covers only the major programs of the project. No attempt is made to report the other numerous services provided by and requested of this office.

Ralph Woolard Project Director	Edward Spry Music Director	Donald Ellis Drama Director

LIVE PERFORMANCES
1968-1969

MUSIC

DATE		PERFORMING ARTIST	SCHOOL
Sept.	23	Bedford Watkins, Harpsichordist	Lincoln School (Bloomington)
"	23		Centennial School (Bloomington)
"	24	"	Clinton High School
"	24	"	Lincoln Elem. School (Clinton)
"	25	"	Lincoln High School
"	25	"	Lincoln Jr. High School
"	26	"	Central School (Pontiac)
"	26	"	Pontiac High School
"	27	"	Colene Hoose School (Normal)
"	27	"	Oakdale School (Normal)
Oct.	14	Peoria Symphony String Quartet	Goodfield Grade School
"	14		Davenport Grade School (Eureka)
"	15	"	Edwards Grade School (Bloomington)
"	15	"	Washington Grade (Bloomington)
"	16	"	Carlock Grade & Hudson Elem.
"	16	"	Towanda Grade & Eugene Field Elem.
"	21	"	Brigham Grade (Bloomington)
"	21	"	Tri Valley High School (Downs)
"	22	"	Danvers High School
"	22	"	McLean High School
"	23	"	Gridley Grade School
"	23	"	Westview Grade (Fairbury)
Nov.	12	Kagaya Kazuko	Bellflower Grade School
"	12	"	Saybrook Grade School
"	12	"	Arrowsmith Grade School
"	15	"	Lake Fork Grade (Mt. Pulaski)
"	15	"	Cornland Grade School
"	15	"	Birks Grade School (Mt. Pulaski)
"	22	University of Ill. Flute Ensemble	Mt. Pulaski High School
"	22		Hartsburg-Emden High School
"	22	"	New Holland-Middletown High
Dec.	5	ISU Women's Chorus	Chiddix Jr. High School (Normal)
"	5	"	Clinton High School
"	5	"	Moore High School (Farmer City)

Dec.	12	ISU Women's Chorus	Washington Grade (Bloomington)
''	12	''	Chenoa High School
''	12	''	Gridley High School
''	10	Kagaya Kazuko,	Riverview Grade (East Peoria)
''	10	Kotoist	Germantown Grade
''	12	ISU Men's Glee Club	Heyworth High School
''	12	''	Lincoln Jr. High School
''	12	''	New Holland-Middletown High
''	13	Kagaya Kazuko	Wapella Grade School
''	13	''	Beason Grade School
''	17	ISU Men's Glee Club	Woodland High School (Streator)
''	17	''	Pontiac Central
''	17	''	Flanagan High School
Jan.	10	Kagaya Kazuko	Odell Grade School
''	10	''	Kempton Elementary School
''	10	''	Cabery Elementary School
''	14	Dave Holcomb	Tri Valley High School (Downs)
''	14	Jazz Trio	LeRoy High School
''	14	''	Saybrook-Arrowsmith High School
''	15	''	Lincoln High School
''	15	''	Beason High School
''	15	''	Wapella High School
Feb.	3	Ill. Wesleyan U.	Heyworth Grade School
''	3	Woodwind Quintet	Lincoln Junior High
''	3	''	Ben Funk Grade School (Heyworth)
''	4	''	Woodland High School (Streator)
''	4	''	Flanagan High School
''	4	''	Graymont & Pontiac Esmen (Graymont)
''	5	''	Washington Grade (Pontiac)
''	5	''	Lincoln Grade (Pontiac)
''	5	''	Ladd Grade (Pontiac)
''	6	''	Franklin Grade (Bloomington)
''	6	''	Bent Grade (Bloomington)
''	6	''	Fairview Grade (Normal)
''	6	''	Chiddix Jr. High (Normal)
''	14	''	Chenoa High School
''	14	''	Fairbury High School
''	14	''	Chatsworth High School
''	14	U of I Flute	Moore High School (Farmer City)
''	14	Ensemble	LeRoy High School
''	14	''	Saybrook-Arrowsmith High School
''	17	ISU Brass Quintet	LeRoy High School
''	17	''	Bellflower High & Grade
''	17	''	Moore High School (Farmer City)
''	19	ISU Jazz Band	Lincoln High School
''	19	''	Clinton High School
''	20	''	Octavia High School (Colfax)
''	20	''	Lexington High School
''	24	ISU Brass Quintet	Cornell High and Grade Schools
''	24	''	Odell High and Grade Schools
''	24	''	Dwight High School
''	26	''	St. Mary's Grade School (Pontiac)
''	26	''	Saunemin High School
''	26	''	Tri Point High & Grade (Cullom)
''	27	ISU Concert Band	Chiddix Jr. High School (Normal)
''	27	Ill. Wesleyan U.	Hopedale High School
''	27	Woodwind Quintet	Stanford High School
''	27	''	Atlanta High School
Mar.	3	IWU Apollo Quartet	Lincoln High School
''	3	''	Elkhart High School
''	3	''	Mt. Pulaski High School
''	3	''	Clinton High School
''	10	ISU Brass Quintets	El Paso High School

Mar.	10	ISU Brass Quintets	Eureka High School
"	10	"	Metamora High School
"	11	IWU Apollo Quartet	Tri Valley High School (Downs)
"	11	"	LeRoy High School
"	11	"	Minier Grade School
"	11	"	McLean High School
"	12	ISU Brass Quintet	Edwards Grade School (Bloomington)
"	12	"	Sheridan Grade School (Bloomington)
"	12	"	Jefferson Grade School (Bloomington)
"	12	"	Bloomington Jr. High School
"	13	ISU Women's Chorus	Lincoln High School
"	13	"	Lincoln Jr. High School
"	13	"	Hartsburg-Emden High School
"	17	ISU Brass Quintet	Roanoke-Benson High School
"	17	"	Low Point-Washburn High School
"	17	"	Minonk High School
"	19	IWU Apollo Quartet	Forrest High School
"	19	"	Fairbury High School
"	19	"	Westview Grade School (Fairbury)
"	19	"	Pontiac High School
Apr.	8	Bradley U. Chorale	Lowpoint-Washburn High School
"	8	"	El Paso High School
"	11	U of I Flute	Octavia High School (Colfax)
"	11	Ensemble	Lexington High School
"	11	"	Central Catholic High School
"	21	ISU Concert Band	Woodland High School (Streator)
"	21	"	Pontiac High School
"	24	ISU Varsity Band	Hartsburg-Emden High School
"	24	"	Elkhart High School
"	24	"	Chenoa (evening performance)
"	25	ISU Concert Band	Roanoke-Benson High School
"	25	"	Eureka High School
May	1	ISU Men's Glee Club	Bloomington Jr. High School
"	1	"	Normal Community High School
"	1	"	Clinton High School

MUSIC FIELD TRIPS

November 1, 1968 – U of I Symphony Orchestra
at the Consistory in Bloomington
10:00 A.M. Concert
1:30 P.M. Concert

March 21, 1969 – I.S.U. Choirs (Men's, Women's, Mixed)
at the Consistory in Bloomington
10:00 A.M. Concert
1:30 P.M. Concert

Bloomington/Normal Symphony Concerts
100 tickets available for each of 4 concerts

Peoria Symphony Concerts
100 tickets available for each of 6 concerts

ART

Sept.	26	Ceramics	Anchor Grade
Oct.	8	"	Chestnut Grade
"	15	"	Minonk Grade
"	22	"	Epiphany Grade
"	25	Weaving	St. Pauls Grade
"	29	Ceramics	Congerville Grade
"	29	Weaving	Wapella Grade
"	29	Ceramics	Eureka High
Nov.	5	"	Middletown Grade
"	5	Weaving	Chestnut Grade

Nov.	5	Ceramics	Middletown Jr. High
"	12	"	New Holland Grade
"	14	Weaving	Lake Fork Grade
"	14	Ceramics	Washington Grade
"	15	Weaving	Beason Grade
"	19	Ceramics	Pontiac-Esmen
"	19	"	Owego Grade
"	26	Weaving	St. Clare Grade
"	26	Ceramics	Rooks Creek Grade
Dec.	3	Weaving	Trinity Grade
"	5	Ceramics	Lincoln Grade
"	5	Weaving	Trinity Grade
"	5	"	Saybrook High School
"	10	"	Minonk Grade
"	12	"	McLean High
"	13	"	Beason High
Jan.	9	Ceramics	El Paso Grade
"	9	"	El Paso High
"	14	"	Heyworth Grade
"	17	Weaving	Farmer City Grade
"	21	"	Flanagan High
"	21	Ceramics	Chatsworth Grade
"	21	"	Piper City High
"	22	Weaving	El Paso High
"	22	"	El Paso Grade
"	23	"	Goodfield Grade
"	24	"	Riverview Elem.
"	24	Silk Screen	Piper City High
"	28	Weaving	Normal Comm. High
"	30	"	Congerville Grade
Feb.	10	Silk Screen	Downs High
"	11	"	Tri-Valley Grade
"	19	Architecture	Bloomington High
"	20	Silk Screen	Flanagan High
"	24	Architecture	Downs High
"	26	Silk Screen	Chenoa High
"	26	Weaving	Towanda Grade
"	27	"	Towanda Grade
Mar.	7	"	Woodland Grade
"	10	Architecture	McLean High
"	11	Weaving	Fairbury High
"	11	Silk Screen	Westview Grade
"	11	Architecture	Hartsburg-Emden High
"	13	Weaving	Gridley Grade
"	18	Silk Screen	Chenoa Grade
"	18	Weaving	Westview Grade
"	20	"	"
"	25	"	"
"	26	Architecture	Chenoa High
"	28	"	Beason High
Apr.	10	Silk Screen	Lincoln High

Additional Art Demonstrations:

Feb.	18 –	Logan County Fine Arts Fair	
		Ceramics	Lincoln High School
		Weaving	"
		Jewelry Making	"
		Painting	"
		Sketching	"
Mar.	13	Ceramics	McLean High School
Jan.	23	Rupert Kilgore	Minonk Grade School
Feb.	15	Edward Nieme	Elkhart Grade School
May	1	Rupert Kilgore	Chenoa High School
May	21	George Barford	Chatsworth High School

DRAMA

Sept.	25	Three Sillies	Trinity Grade (Bloomington)
"	27	"	Douglas Grade (Clinton)
"	30	"	LeRoy Grade (2 perf)
Oct.	2	"	St. Clare Grade (Bloomington)
"	14	"	Centennial Grade (El Paso)
"	16	"	Farmer City Grade
"	17	Glass Menagerie	Normal Comm. High
"	21	Three Sillies	Heyworth Grade
"	23	"	Elkhart Grade
"	25	"	Brigham Grade (Normal)
"	28	"	Fairview Grade (Normal)
"	30	Glass Menagerie	Central Catholic High
Nov.	1	Three Sillies	Lincoln Grade (Bloomington)
"	4	Glass Menagerie	Lincoln Jr. High (Fairbury)
"	6	Three Sillies	Ben Funk Grade (Shirley)
"	8	Glass Menagerie	Farmer City High
"	13	Three Sillies	Washington Grade (Bloomington)
"	15	"	Jefferson Grade (Bloomington)
"	20	Glass Menagerie	LeRoy High
"	22	"	Pontiac High
"	25	"	University High (Normal)
Dec.	2	Three Sillies	Meadowbrook Grade (Forrest)
"	4	Glass Menagerie	Metamora High
"	6	"	Danvers High
"	9	"	Stanford High
"	11	"	Fairbury High
"	13	"	Washburn High
"	16	Three Sillies	Raymond Grade (Bloomington)
"	18	Glass Menagerie	Tri-Valley High (Downs)
"	20	"	Lexington High
Jan.	8	Androcles and the Lion	Metcalf
"	9		"
"	10	"	"
"	11	"	
"	15	"	Heyworth Grade
"	31	Glass Menagerie	Heyworth High
Feb.	3	"	Atlanta High
"	5	Androcles and the Lion	Oakdale Grade (Normal)
"	7		Washington Grade (Bloomington)
"	10	"	Chenoa Grade
"	14	Glass Menagerie	Hartsburg-Emden High
"	17	"	McLean High
"	19	Androcles and the Lion	Colene Hoose (Normal)
"	21		LeRoy Grade
"	24	Glass Menagerie	Chatsworth High
"	26	Androcles and the Lion	Kenney Grade
"	28		Sheridan Grade (Bloomington)
Mar.	10	Glass Menagerie	Saybrook High
"	17	Androcles and the Lion	Trinity Grade (Bloomington)
"	19		Farmer City Grade
"	21	"	Congerville Grade
"	22	"	Dwight Grade
"	24	Taming of the Shrew	Clinton High
"	26	"	LeRoy High
"	28	Glass Menagerie	Hopedale High
Apr.	11	"	Gridley High
"	14	Taming of the Shrew	Chenoa High
"	16	"	Lincoln High
"	18	"	Farmer City High
"	21	"	Normal Comm. High
"	23	Androcles and the Lion	Lincoln Grade (Bloomington)
"	25	Taming of the Shrew	Pontiac High

Apr.	28	Androcles and the Lion	Saunemin High
"	30	"	Octavia High (Colfax)
May	2	Taming of the Shrew	Central Catholic High
"	5	"	Lexington High
"	7	Androcles and the Lion	Ben Funk Grade (Shirley)
"	9	"	Lexington Grade
"	12	"	Mt. Pulaski Grade
"	14	"	Centennial Grade (Bloomington)
"	16	"	Westview Grade (Fairbury) 2 perf.
"	19	"	Meadowbrook Grade (Forrest)
"	21	Taming of the Shrew	Dwight High

On campus performance of Taming of the Shrew – ISU
March 5, 6, 7, 8, 9, 12, 13, 14, 15, 16
1000 students

Summer Theatre – Illinois Wesleyan University
Summer of 1968
1700 students

IN-SERVICE EDUCATION PROGRAMS

MUSIC – WORKSHOPS AND CLINICS

DATE	LOCATION	SESSIONS
Sept. 10, 1968	I.S.U. Conference for Music Education	1 (day long) session
Oct. 1 - Nov. 5, 1968	Chenoa Unit Dist. #9 General Music	6 sessions 1½ hrs. each
Oct. 3 - Oct. 24, 1968	Lincoln Unit Dist. #27 General Music	4 sessions 1½ hrs. each
Jan. 14 - Feb. 18, 1969	Flanagan Unit #4 – Gridley Unit #10 General Music	6 sessions 1½ hrs. each
Apr. 16 - May 21, 1969	Riverview C. C. Unit #2 General Music	6 sessions 1½ hrs. each

ART WORKSHOPS

DATES	LOCATION	SESSIONS
Oct. 5 - Dec. 5	Bloomington District #87	6 sessions 2½ hrs. each
Oct. 28 - Dec. 2	New Holland Grade School	5 sessions 2½ hrs. each
Nov. 5 - Nov. 26	Lincoln Elementary Schools	4 sessions 2½ hrs. each
Nov. 7 - Dec. 17	Forrest Grade School	6 sessions 2½ hrs. each
Feb. 13 - Mar. 20	Farmer City Elementary School	6 sessions 2½ hrs. each

DRAMA WORKSHOPS

Creative Drama Workshop for Title I Reading Teachers of Livingston County – February 6 – Winston Churchill College

RESOURCE CENTER MATERIALS

One hundred eighteen schools have used the resource center this year and over 900 teachers have used resource materials provided by the Illinois Mid-State Educational Center.

PILOT PROGRAMS

MUSIC

Suzuki String Instruction

This pilot program has been conducted for two years at Trinity Lutheran Grade School in Bloomington, Illinois and at Oakdale Grade School in Normal, Illinois. It is an adaptation of a method developed in Japan and has been selected as a pilot program to determine if it can be successfully used in American Schools.

ART

A unique program of instruction has been developed in the Woodland School District # 5. The program involves using the talents of several mothers with training in art who have volunteered to assist elementary teachers with the art programs. Consultant help as well as material help has been given through the center and a part-time teacher has been furnished to give additional direction to the teacher of art in that school district.

ADDITIONAL ACTIVITIES

SATURDAY ART CENTERS

Four centers for the teaching of art to secondary school students were established and operated in the following school districts:

- Washburn Community Unit Schools
- Roanoke Benson Community Unit Schools
- Olympia Community Unit Schools
- Hartsburg-Emden Community Unit Schools

ADULT ART PROGRAMS

Three evening art centers for adults were established at the request of the following schools and communities:

- Chenoa, Illinois
- Flanagan, Illinois
- Eureka, Illinois
- Bloomington, Illinois

SUMMARY OF QUANTITATIVE INFORMATION

LIVE PERFORMANCE

Art	72 demonstrations	11,300 pupils in attendance
Music	134 performances	58,050 "
Drama	75 "	29,262 "

RESOURCE CENTER

Number of schools using center	118
Number of teachers using materials	950

INSERVICE EDUCATION

Art	5 workshops series	155 enrolled
Music	5 workshops or clinics	269 "
Drama	1 workshop	35 "

SATURDAY CENTER SUMMARY

Art	4 centers	155 enrolled

Stage Band Clinic-Festival

An Activity of

The Music Department

ILLINOIS STATE UNIVERSITY

April 4, 1970

GUEST CLINICIAN:

GERALD WILSON, ARRANGER-COMPOSER

LOS ANGELES, CALIFORNIA

SCHOOL	COMPOSITION	ARRANGER
10:00 a.m. ILLINOIS CENTRAL JUNIOR COLLEGE Richard Richardson, Director	Mercy, Mercy, Mercy	Phil Wilson
	Where We Are	Rich Richardson
	Child's Play	Rich Richardson
	Little Green Apples	Rich Richardson
	Stoned Soul Picnic	Rich Richardson
11:00 a.m. CHAMPAIGN CENTRAL HIGH SCHOOL Richard Dunscomb, Director	That Lovin' Feelin'	
	Something For Cat	H. Mancini
	Mercy, Mercy, Mercy	Phil Wilson
	Norwegian Wood	Bill Holman
1:30 p.m. AUBURN SENIOR HIGH SCHOOL Roger Ellis, Director	Up, Up and Away	Les Hooper
	Lonly Pircus	Les Hooper
	Dreamsville	Bobby Lewis
	Li'l Darling	Neal Hefti
	Girl Talk	Bobby Lewis
	March Winds	Bobby Lewis
2:30 HERSCHER HIGH SCHOOL Dale Hopper, Director	Program to be announced	
3:30 p.m. ILLINOIS STATE UNIVERSITY STATESMEN Kenneth Kistner, Director featuring GERALD WILSON	Program to be announced	

GERALD WILSON

Gerald Wilson is a musician who not only knows how to play the trumpet (he has played with the Jimmy Lunceford, Count Basie, Dizzy Gillespie, and Duke Ellington bands), but also knows how to compose and arrange for the big band (his arrangements are found in the aforementioned band libraries, plus arrangements for Nancy Wilson, Ella Fitzgerald, Julie London, Groove Holms, movie sound tracks and television). But most important, his own big band is one of the proving grounds for young musicians endeavoring to become professional jazz musicians. For years, his band has been high in the annual Downbeat poll, which lists the most highly respected bands in the nation. Gerald's record albums always receive the highest critical praise (his latest album, Eternal Equinox, received a **** in the March 19, 1970 issue of Downbeat). His musical achievements have earned him a place in the 1969 Who's Who in America.

STAGE BAND CLINIC-FESTIVAL SPONSORS

ILLINOIS STATE UNIVERSITY

ILLINOIS MID-STATE EDUCATIONAL CENTER
Ed Spry, Music Director

ILLINOIS STATE OFFICE OF PUBLIC INSTRUCTION
Frank Laurie, Supervisor of Music

ILLINOIS STATE UNIVERSITY MUSIC DEPARTMENT

WIND AND PERCUSSION FACULTY

Flute
Elizabeth McGraw

Oboe
David Sheaffer

Bassoon
James Thornton

Clarinet
Doris Hardine

Saxophone
Kenneth Kistner

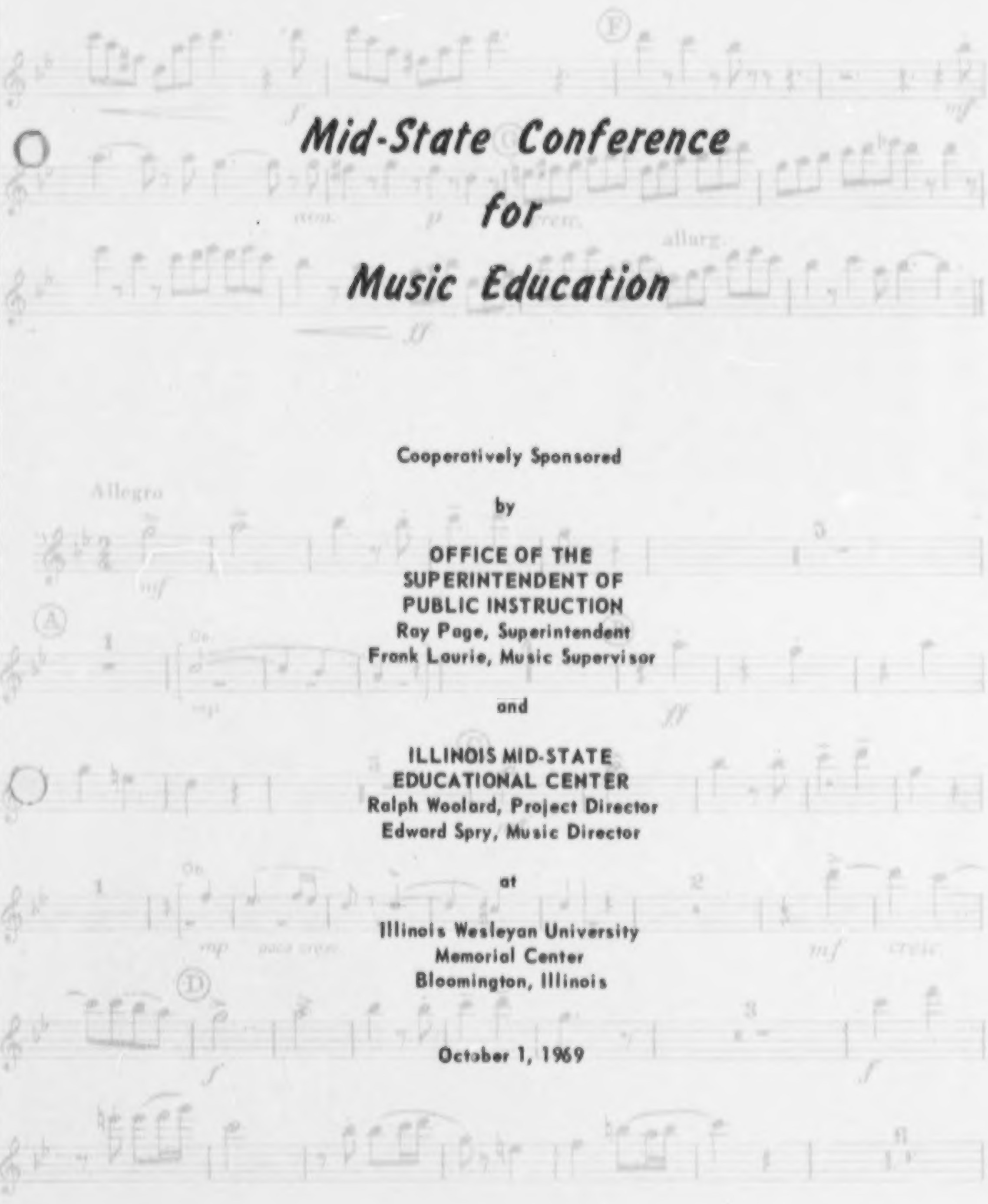
Trumpet
Arden Vance

French Horn
Philip Hillstrom

Trombone
George Foeller

Tuba
Ed Livingston

Percussion
Roger Faulmann



Mid-State Conference for Music Education

Cooperatively Sponsored

by

OFFICE OF THE
SUPERINTENDENT OF
PUBLIC INSTRUCTION
Ray Page, Superintendent
Frank Laurie, Music Supervisor

and

ILLINOIS MID-STATE
EDUCATIONAL CENTER
Ralph Woolard, Project Director
Edward Spry, Music Director

at

Illinois Wesleyan University
Memorial Center
Bloomington, Illinois

October 1, 1969

GEORGE M. IRWIN

Keynote Speaker

George M. Irwin is chairman and founder of Associated Councils of the Arts; chairman, Illinois Arts Council; President, Quincy Society of Fine Arts; chairman of the Board, Quincy Compressor Division of Colt Industries, Inc; and founder and conductor of the Quincy Symphony Orchestra from 1948-1964 and its general director from 1964-67. He is Arts Consultant for the Peace Corps, Governing Member of the Chicago Symphony Orchestra, Vice President of Quincy Art Club, Board Member of Culver-Stockton College, Canton, Mo., and Blessing Hospital, Quincy, Illinois. Mr. Irwin received his B.A. degree from the University of Michigan.

THOMAS J. WISNIEWSKI

Thomas J. Wisniewski is presently Assistant Professor of Music and String Education and Extension Specialist at the University of Illinois. He holds bachelor of music degree from American Conservatory and masters degree from Northern Illinois University. Mr. Wisniewski is educational consultant to William Lewis and Son, author, clinician and recitalist. He has been president and treasurer of Northern Illinois Grade School Orchestra Association and National Chairman of High School Orchestra Committee-Asta, as well as President of District 1, Illinois Asta.

PROGRAM

THE SECOND
MID-STATE CONFERENCE FOR MUSIC EDUCATION

MEMORIAL CENTER
ILLINOIS WESLEYAN UNIVERSITY

October 1, 1969

The purpose of this conference is to seek and discuss innovative techniques in the field of music education. Participants of this conference include music educators from all levels, elementary through college; administrators, superintendents and principals; classroom teachers; members of boards of education; representatives of music industry; and students, college and high school.

THE SCHEDULE

8:00-8:45 A.M. Registration and coffee
Main Lounge

8:45-9:55 A.M. Opening Session - Main Lounge

Presiding: Mr. Ed Spry,
Music Director,
Illinois Mid-State
Educational Center

Welcome: Dr. Carl M. Neumeyer
Director, School of
Music, Illinois
Wesleyan University

Keynote Address: "The Arts: Problems,
Predictions, Potentials
and People"
Mr. George Irwin

10:00-11:50 A.M.	GROUP DISCUSSION PERIOD
Group I	The Davidson Room Mr. Roger B. Gomien, Leader Miss Paula Mason, Recorder
Group II	The Executive Lounge Dr. Arthur Custer, Leader Miss Dorothy Spinka, Recorder
Group III	Patio "A" Mrs. Harriet Mogge, Leader Mr. Robert Duham, Recorder
Group IV	Patio "B" Mr. Loren Zimmerman, Leader Mrs. Judith Steers, Recorder
Group V	Patio "C" Dr. Robert Jones, Leader Miss Ruth Elston, Recorder
Group VI	The Music Room Dr. James Robertson, Leader Miss Carol Giagnoni, Recorder
Group VII	The "Dug-Out" Conference Room Miss Janet Kingsley, Leader Mr. William Froom, Recorder
Group VIII	The President's Room Dr. Gordon Bird, Leader Miss Carol O'Hare, Recorder

During the discussion periods Dr. William Johnston and Mr. Frank Laurie, Music Supervisors for the Office of the Superintendent of Public Instruction, will drop in to chat with each group and perhaps answer questions that might exist.

DISCUSSION TOPICS

What is being done, or should be done, for the non-organization music makers in the schools? (i.e., pianists, guitarists, folk singers, and music consumers)

What should the music education program in your school give to the students?...the community at large?

What is the function of the contemporary sound in our schools? (i.e., jazz, rock, electronic music experiences, etc.)

***

These questions may be approached at the discretion of the group leader and/or members....innovate, speculate, agitate!

***

12:00 Noon-1:25 P.M.	Luncheon - Main Lounge	
	Entertainment:	Father Flanagan's Boys Town Choir Msgr. Francis P. Schmitt, Conductor
	Address:	"The Missing Ingredient" Mr. Tom Wisniewski
1:35-2:55 P.M.	GROUP DISCUSSION PERIOD	
	Please return to the same group and location.	

3:00-4:15 P.M. Closing Session - Main Lounge

Reports: Group Leaders and/or recorders (five minutes each)

Final Thought: "The Direction of Music Education in Illinois"
Mr. Christopher (Chris) Izzo

****

Participants

Dr. Gordon Bird, President, IMEA, Director of Bands, NIU
Dr. Arthur Custer, Project Director, MECA, St. Louis, Mo.
Mr. Robert Duham, Music Ed. Major, IWU
Miss Ruth Elston, Music Ed. Major, ISU
Mr. William Froom, Music Ed. Major, IWU
Miss Carol Giagnoni, Music Ed. Major, ISU
Mr. Robert B. Gomien, Attorney at Law & Bd. Mbr., Dwight
Mr. George M. Irwin (see page 2 of program)
Mr. Christopher Izzo (see page 7 of program)
Dr. William L. Johnston, OSPI, Springfield
Dr. Robert Jones, Supt., Lincoln H. S., Lincoln
Miss Janet Kingsley, Music Supervisor Bellwood Schools
Mr. Frank Laurie, OSPI, Springfield
Miss Paula Mason, Music Ed. Major, IWU
Miss Judith Mathieson, Music Assistant, IMSEC, ISU
Mrs. Harriet Mogge, Ed. Director, Summy Burchard Co.
Mrs. Marcia Mool, Secretary, IMSEC, El Paso
Dr. Carl Neumeyer, Director, School of Music, IWU
Miss Carol O'Hare, Music Ed. Major, ISU
Mrs. Marilyn Porter, Secretary, IMSEC, Chenoa
Dr. James Robertson, Prof. of Music EIU
Msgr. Francis P. Schmitt (see page 7 of program)
Miss Dorothy Spinka, Music Ed. Major, IWU
Mr. Ed Spry, Music Director, IMSEC, Bloomington
Mrs. Judith Steers, Grad. Assistant, Music Ed., ISU
Mr. Thomas J. Wisniewski (see page 2 of Program)
Mr. Ralph W. Woolard, Project Director, IMSEC, Chenoa
Mr. Loren Zimmerman, Pres., Byerly Music Co. & Board Mbr.

FATHER FLANAGAN'S BOYS TOWN CHOIR

The concert choir group which is gleaned from three other choirs of two hundred fifty boys rehearses daily and performs each Sunday at High Mass in the Dowd Memorial Chapel at the school. The Boys Town Concert Choir has been making annual concert tours across the nation since 1946.

The choir is directed by Msgr. Francis P. Schmitt who has been with the choir since 1941. Since that time he has developed the choir from an amateur group into a choir hailed by critis as "second to none and superior to most."

CHRISTOPHER IZZO

Christopher Izzo is Executive Secretary of the Illinois Music Educators Association. He has been a music educator for the past twenty years with the exception of a seven-year period that he was a professional performer and did radio, club and television work. He is also an adjudicator and clinician. He is presently director of the LaSalle Peru High School band that has received superior ratings, Class AA from 1960-69. The band was invited to participate in the Tournament of Roses and were first place grand winner of Virginia Beach Festival and honor band at the festival.

Illinois Mid-State Educational Center
Music Activities 1969-70

General Music Workshops for Elementary Teachers;

Three series will be held in various districts and areas of the five counties. Requests for workshop series in your district should be made to the IMSEC office. Ten band Clinic Workshop Festival Concerts are also being planned.

Clinics for Music Specialists:

At the request and initiative of instrumental or vocal music teachers, a clinic can be planned for your district or school. A Suzuki String Instrument Workshop will be held October 10th at 9:30 AM at Bloomington Junior High School.

Music and the Academics:

Music specialists will be available to talk to social studies, mathematics, foreign language, science or English classes concerning the relationship of music to these disciplines.

Resource Center:

Additional films have been secured. The Leonard Bernstein Series has been completed. We also have two sets of Mary Helen Richards Thresholds of Music Charts and a set of ten soprano and five alto recorders.

Live Performance:

1. Sophistication of pre-performance materials.
2. Structuring the program and maintaining more quality control of performing groups.
3. Clinics will be included with some performances.

Pilot Program:

Band Clinic Workshop Festival Concerts will be instituted in schools requesting them in the project area. Arrangements have been made to conduct ten of these concerts.

Announcing

A SUZUKI WORKSHOP

This workshop will feature methods of group string instruction as demonstrated by The Talent Education Group, from Japan. Including the students (children), teachers and coordinators that work with Dr. Shinichi Suzuki.

The workshop will be held at Bloomington Junior High School, 510 East Washington Street, Bloomington, Illinois.

The Time: 9:30 A.M.

The Date: Friday, October 10, 1969

Registration Fees:

1. General admission for students, parents, or teachers - $1.50
2. Children, 3rd grade or below accompanied by a parent - $1.50 for both child and parent.
3. All public, parochial and private schools (K-12) in the Illinois Mid-State Educational Center area - $5.00 for entire group of students and teachers.

Sponsoring agencies:

Illinois Mid-State Educational Center
Bloomington Public Schools, District #87
Illinois State University School of Music
Illinois Wesleyan University School of Music

RESERVATIONS SHOULD BE MADE BY WEDNESDAY, OCTOBER 1, 1969

Make checks payable to: Illinois Mid-State Educational Center

Mail check and reservation attached to:

Ed Spry, Music Director
Illinois Mid-State Educational Center
905 N. Main Street
Normal, Illinois

SUZUKI FESTIVAL PROGRAM

Rehearsal, May 9; Performance May 23; I.S.U.; Normal, Illinois

Kendall Book	Zenon Book		
		Group I	
	VI	Allegro	Fiocco
	VI	Sonata No. 4 in D Major Larghetto Allegro (4th movement)	Handel
	V	Country Dance (Repeat good)	von Weber
	IV & V	Allegro from Concerto in A Minor	Vivaldi
		Group II	
II	I	Andantion	Suzuki
II	I	May Song (Mailied) (Repeat)	German
I	I	Lullaby (Lied)	German
I	I	Song of the Wind (Warnung) (Repeat)	German
		Hot Cross Buns (Play four times. Start with 2 on E. Then repeat on A, D, G. Start with a down bow on each string)	English (?)
I	I	Twinkle, Twinkle Little Star (omit triplet variation)	
		Group III	
	IV	Allegro Moderato from Concerto No. 2 in G Major	Seitz
	III	Gavotte No. 2 (repeat only short sections)	Bach
	III	Humoreske	Dvorak
III	II	Minuet (All repeats except in D.C.)	Boccherini
III	II	Gavotte	Lully
III	II	Witches' Dance	Paganini
III	II	Musette (Both repeats)	Bach
II	I	Minuet, No. 3 (Both repeats)	Bach
II	I	Perpetual Motion (Observe that last note is a quarter) (We will do the sixteenth note variation which should also be ended with a quarter note.)	Suzuki
II	I	Allegro	Suzuki

You may enter at the beginning of any number in the three groups and are expected to play to the end of that group. You may play in more than one group. You are expected to listen to records or tapes of these numbers. All music is to be memorized.

Illinois Mid-State Educational Center is helping with Festival Arrangements but is not underwriting the cost this year. Each student should pay a registration fee of one dollar ($1.00) to his teacher by March 20.

Parents who are learning to play with their children are welcome to perform with the students.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Announcement

"CARL ORFF WORKSHOPS"

for General Music Teachers

Co-Sponsored By
Illinois Mid-State Educational Center
and
Office of Superintendent of Public Instruction

February 3, 1970: (Tuesday) AT PONTIAC
Lincoln Grade School
614 S. Main St.
Pontiac, Illinois
Morning Session - 10:00-12:00
Afternoon Session - 1:30-3:30
Chairman - Mrs. Virginia Voss

February 4, 1970: (Wednesday) AT LINCOLN
Abe Lincoln Grade School
1500 N. McLean St.
Lincoln, Illinois
Morning Session - 10:00-12:00
Afternoon Session - 1:30-3:30
Chairman - Mrs. Virginia Langellier

Both Workshops will stress practical teaching methods using orff equipment and materials. Demonstrations will be done with children from the local schools.

Please send registration sheet on or before Jan. 28th to:

Ed Spry, Music Director
Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois 61761

- - - - - Free - - - - - Free - - - - - Free - - - - - Free - - - - - Free - - -

Name____________________ School____________________

School address__________________________ School Phone________

I will attend, Pontiac, Feb. 3 ( ) or Lincoln Feb. 4 ( )
(Please check workshop you will be attending)

BAND CLINIC-WORKSHOP
and
CONCERT

Featuring

THE PONTIAC GRADE SCHOOL BAND

and

THE ILLINOIS STATE UNIVERSITY CONCERT BAND

GEORGE P. FOELLER
Conductor-Master Clinician

and

The Workshop Team:

Catherine Cornman	Flute Specialist
Judith Pellegrino	Double Reed Specialist
Patricia Wozniak	Clarinet Specialist
Margaret Hageman	Saxophone & Low Woodwind Specialist
David Bisset	Trumpet Specialist
Donald Jeanes	Trombone Specialist
Susan Wells	Tuba & Baritone Horn Specialist
Gordon Warren	Percussion Specialist

Presented by

Illinois Mid-State Educational Center

In Cooperation with

Pontiac Community Consolidated District Number 429

February 12, 1970 **7:30 P.M.**

Pontiac Central Grade School Auditorium

PROGRAM

Pontiac Grade School Band

Huldigungsmarch	Grieg-Henderson
Scherzine	Beethoven-Powell
Carnival of Venice Mrs. Marjorie Kiper, Alto Saxophone Soloist	arr. Jay Wallace
Russian Choral and Overture	Issac
You're a Grand Old Flag	Cohan-Osterling

INTERMISSION

The Illinois State University Concert Band

Program to be selected from:

Carnival	H. Owen Reed
Russian Christmas Music	Alfred Reed
The Children's March	Edwin F. Goldman
Don Camillo	Johnny Richards
Old Comrades	Carl Teike
Frenesi Edward Livingston, tubaist	arr. Lou Kratzer
Dance Variations	Ingolf Dahl
The Free Lance March	John P. Sousa

PONTIAC GRADE SCHOOL BAND

Personnel

Flutes
Susan Vertrees
Barbara Semmens
Anne Lame
Mitzi Guminski
Joni Gibson
Mary Maley
Ruth Kalkwarf
Cindy Dodson

Oboe
David Strang

Bassoon
Kathy Schopp

1st Clarinet
Susan Hockenberry
Connie Hassinger
Jean Donnell
Kendal Greider

2nd Clarinet
Nancy Dehm
Joyce Anne Brue
Peggy Knight
Mary Tucker

3rd Clarinet
Beverly Bressner
Rose Maley
Julie Maxson
Jessica Lovelock
Beverly Henry
Kathy Deemer
Julia Chapman
Kathleen Edinger

Bass Clarinet
Kokay Ridout
Jeanette Larsen

1st Alto Sax
Floy Sparks
Donna Popp
Becky Deemer

2nd Alto Sax
Becky Kuhl
Richard Higbie

Tenor Sax
David Robinson

Alto Horn
Steve Durham

1st Cornet
Jay Lowenthal
Craig Buzbee
Rocky Pulliam
Jim Brockman
Carey Clutts

2nd Cornet
Gary Lebo
Anne Rudnicki
Bernadette List
David Ioder
Tom Sancken
Pat Hernojar

3rd Cornet
Ken Schopp
Charles Larsen
Erick Sweitzer
Bob Franzo
Bob Eacret
Bob Comens
Bill Swager

1st Trombone
Scott Hamilton
Carl Sellmyer

2nd Trombone
Chuck Harris
Todd Johnson

3rd Trombone
Dan Smith
David Brue

Baritone
Rick Reno
Becky Maley

Basses
Neil Fradenburgh
Doug Nicholson
Johan Ewalt

Percussion
Jay Aussieker
Steve Staulcup
Charles Lame
John Clutts
Jon McAllister
Mike Pagel
Paul Byrne

Mr. Max Myers,
Superintendent, District #429

Mr. Robert Beebe, Band Director
Pontiac Grade School

Mrs. Gladys Laubhan,
Principal, Central Grade School

Mr. Ralph Woolard, Project Director, Illinois Mid-State Educational Center
Mr. Edward N. Spry, Music Director, Illinois Mid-State Educational Center

THE ILLINOIS STATE UNIVERSITY CONCERT BAND

GEORGE P. FOELLER, Conductor

Personnel

Flutes
Catherine Cornman
Cheryl DePaepe
Deanna Sealock
Denish Klang
Pamela Hickey

Oboes
Trudy Mitchell
Susan Blew

Bassoons
Judith Pellegrino
Evelyn Brabant

Soprano Clarinet
Bruce Mack
Patricia Wozniak
Elizabeth Lehnhausen
Lucinda Mueller
William Verick
Jane Whited
William Birkner
Cindy Heinrich
Constance Herink

Alto Clarinets
Beverly Bishop
Linda Schafer

Bass Clarinets
Margaret Hageman
David Kinney

Contra Clarinet
Marilyn Mau

Saxophones
Paula Bonucchi
Glenn Pierre
James Morstadt
Kenneth Yarwood

Horns
Ann Gardner
George York
Michael Saul
Thomas Noecker

Trumpets and Cornets
David Bisset
Jan-Gordon Fletcher
John Turnbull
Robert Fund
Lawrence Ponser
Robert Adams
Frederick Lestina

Trombones
Donald Jeanes
Ronald Makeever
Samuel Herring
Fred Lange
Gerald Kukuck

Baritones
Gregory Anthony
Susan Wells
Rex Benson

Tubas
Richard Barnet
Lynn Mabie
James Holm

Percussion
Gordon Warren
Jennifer Edburg
Robert Gill
Bruce Nelson

Second Annual

Bloomington/Normal Area

S U Z U K I
T P
R   R
I   I
N   N
G   G

TALENT EDUCATION FESTIVAL

Centennial Lecture Hall
Illinois State University

May 23, 1970 2:00 P.M.

Sponsored by

Bloomington/Normal Area String Teachers
and
Illinois Mid-State Educational Center

Dorothy C. Walker, Festival Coordinator
Edward N. Spry, Music Director, IMSEC

"TALENT IS EVERYWHERE"

Dr. Shinichi Suzuki has proven this conclusively by producing many hundreds of violinists in Japan with his system of "Talent Education." The moment a child acquires a basic vocabulary in his native tongue he is eligible to begin, often at the age of two and one half or three. The mother takes the lessons with the child, practices at home with him and plays recordings of the pieces. The last is essential in developing in the child a demand for beauty of tone and exact pitch. Reading music is not taught until the child has reached a considerable degree of advancement. Listening, not reading, is developed first. A series of pieces prepared by Dr. Suzuki in graduated order of difficulty is used whereever the method is taught. This makes possible such demonstrations as we offer today with brief rehearsing.

SUZUKI TEACHERS

Mrs. Edith Fraser, Peoria --5
Mrs. Pearl Funk, Bloomington --13
Mrs. Helen Hannah, Lincoln --19
Mrs. Lois Irion, Ottawa --7
Mr. Duncan Miller, Normal --1
Mrs. Mary Nagy, Decatur --10
Mrs. Norma Olsen, Bloomington --3
Mrs. Miriam Oppelt, Normal --6
Mrs. Janice Sleeter, Bloomington --11
Mrs. Dorothy Walker, Bloomington --33
Mrs. Laura Whickerham, Peoria --8
Mrs. Jo Faulmann, Normal --1

ACCOMPANIST

Dr. R. Bedford Watkins, Professor of Music,
Illinois Wesleyan University

DEDICATION

Todays program is dedicated to Mrs. Dorothy Walker, who has given so very much of her time and outstanding talent to this community. Countless students, parents, fellow teachers, and friends will long remember this most gracious lady. Sioux City, Iowa will be Mrs. Walkers new place of residence and we are quite certain that very soon "Sioux City" will doubtless be known as "Suzuki City."

FESTIVAL PROGRAM

Group I

Allegro	Fiocco
Sonata No. 4 in D Major	Handel
Larghetto	
Allegro	
Country Dance	Von Weber
Concerto for two Violins in d Minor	Bach
Vivance	
Concerto in a Minor	Vivaldi
Allegro	

Group II

Andantion	Suzuki
May Song	German
Lullaby	German
Song of the Wind	German
Hot Cross Buns	English
Twinkle, Twinkle Little Star	French

Group III

Concerto No. 2 in G Major	Seitz
Allegro Moderator	
Gavotte No. 2	Bach
Humoreske	Dvorak
Minuet	Boccherine
Gavotte	Lully
Witches' Dance	Paganini
Musette	Bach
Minuet No. 3	Bach
Perpetual Motion	Suzuki
Allegro	Suzuki

* * * * * * * * * * * * * *

SUZUKI STUDENTS

Name	Grade	Name	Grade
Amy Abels	6	Tammy Balls	6
Anne Abels	K	Margaret Bardgett	6
Cathy Adams	4	Martha Barker	10
Carolyn Anliker	PS	Joel Batty	1
Mike Ballas	3	Kent Bowen	1
Cheryl Baller	6	David Bradbury	6

SUZUKI STUDENTS CON'T

Karen Bradbury	4
Aileen Brown	K
Diane Brown	PS
Kathy Brown	1
Joanne Christian	10
Billy Conklin	4
Holly Conklin	9
John Conklin	2
Tommy Conklin	6
Kent Conness	9
Carmen Sue Cox	5
Mary Frances Cox	P
Greg Cunningham	3
Laura Dahmm	7
Vivian Dahmm	5
Bobby Dennis	3
Larry Dennis	1
Kathy Falb	4
Elaine Ferguson	2
Douglas Ficca	1
Cary Gaffney	7
Gary Gehlbach	3
Cary Goldberg	2
Marcia Gronert	5
David Hanley	6
Carol Hannah	3
Kenneth Hannah	7
Carl William Hansen	PS
Michael Hansen	2
Ann Hastings	8
Douglas Hawkins	4
Jeffrey Hearn	1
Madge Hearn	P
Carla Henderson	4
Kenneth Hinshaw	7
Lisa Holsinger	1
Stephen Holsinger	PS
Nicole Huffman	3
J'Anna Jacoby	K
Lisa Joiner	5
Jay Kauffman	4
David Klatte	PS
John Kleinsteiber	3
Tim Klug	5
Tim Kopf	2
Janice Kurtock	8
Larry La Bounty	8
Mary Lindstrom	6
Jenny Lohr	5
Ann Macdonald	PS
Philip Macdonald	PS
June Malerich	2
Andrea Marshall	4
Jana Martin	1
N.K. Martin	PS
Anita McDaniels	7
Johnny McGrosso	3
Bret McNeil	3
Geri Migielicz	6
Jane Migielicz	2
Brian Moriearity	4
John Mote	K
Naniel Newlan	5
Benjamin Nolan	PS
James Nolan	PS
Gayle Noren	6
Bobby Oppelt	3
Pamela Page	8
Robbie Peterson	PS
Judy Prenzler	5
Debbie Reed	7
Molly Reidy	2
Wade Reinthaler	K
Chrisa Reuning	3
Denise Ruple	4
Kenneth Sewyer	PS
Stephanie Schmidt	4
Annette Schmoke	4
Terry Schroeder	4
Shane Sherer	8
Douglas Short	3
Chris Sleeter	3
Hans Sleeter	K
Lance Sleeter	2
Dawn Smiley	7
Lisa Smith	1
Alice Staley	11
Sharon Stark	10
Karen Steiger	4
Cathie Stevens	8
Cindy Streid	8
Holly Streid	3
Susan Stroink	5
David Stuart	1
Nannette Swanson	7
Laurie Swenson	6
Duane Thomas	7
Tommy Watkins	5
Paula Whikehart	6
Mitchell Wilensky	5
Carol Williams	K
David Williams	1
Anabeth Wright	1
Billy Yoder	4
Susan Yoder	6
Tommy Yoder	K
Marcy Young	7

PS - Pre-School
P - Parent

The Arts and Education

WORKSHOP IN CREATIVE DRAMATICS

The Illinois Midstate Educational Center is offering a series of four (4) inservice training programs in Creative Dramatics for elementary teachers in Logan County. The objectives of the program are as follows:

A. To establish the importance of Creative Dramatics in the elementary school language arts curriculum in terms of:

   1. expansion of oral language proficiency.

   2. relation of creative activities to the total school curriculum.

B. To familiarize the participants with the techniques of creative dramatics teaching.

The workshops will be held at Chester-East Lincoln Elementary School, R.R. 1, Lincoln, Illinois, beginning on October 7, 1969, from 3:45 P.M. to 5:15 P.M. and continuing on subsequent Tuesdays, October 14, 21 and 28.

Dr. Calvin Pritner of Illinois State University will be the instructor. The workshop series is offered without charge with all materials provided.

Registration must be completed by September 30, 1969.

Return registration forms to:

Ralph Woolard
Illinois Midstate Educational Center
905 N. Main St.
Normal, Illinois 61761

REGISTRATION FORM

Please register me for the creative dramatics workshops at Chester-East Lincoln School, Lincoln, Illinois.

____
Name

____
School

____
Home Address

BIBLIOGRAPHY FOR CREATIVE DRAMATICS

Margaret Parret

A.C.E. Learning About Role Playing for Children and Teachers. 3615 Wisconsin Avenue N.W., Washington 16, D.C., 1963.

A.C.E. Creative Dramatics, 1963.

Andrews, Gladys. CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN. Prentice Hall; 1954.

Berger, Isabel. CREATIVE PLAY ACTING. N.Y. MacMillan, 1950.

Carlton, L. and Moore, R. READING, SELF-DIRECTIVE DRAMATIZATION & SELF CONCEPT. Chas. Merrill, 1968.

Cole, Natalie. THE ARTS IN THE CLASSROOM. John Day Co., 1940

Crosscup, Richard. CHILDREN AND DRAMATICS, SCRIBNERS. 1966

Dixon, Madeline. THE POWER OF DANCE. John Day Co., 1940.

Fitzgerald, Burdette. WORLD TALES FOR CREATIVE DRAMATICS AND STORYTELLING.

Haaga, Agnes, and Randles, Patricia. SUPPLEMENTARY MATERIALS FOR USE IN CREATIVE DRAMATICS WITH YOUNGER CHILDREN. University of Seattle, 1952.

Kerman, Gertrude. CREATIVE PLAYS AND WAYS WITH CHILDREN. Harpers, 1962.

Journal of Ed. Research. Vol. 62 Number 8, April 1969 "BEHAVIORAL OBJECTIVES IN CREATIVE DRAMA"

Lease, Ruth and Siks, Geraldine B. CREATIVE DRAMATICS IN HOME SCHOOL AND COMMUNITY. Harper Bros., 1952.

Mearns, Hughes, CREATIVE POWER. Dover Publications, 1958.

McCaslin, Nellie, CREATIVE DRAMA. David McKay, N.Y. 1968.

Ogilvie, Mardel, SPEECH IN THE ELEMENTARY SCHOOL. McGraw-Hill Series, 1954.

Shaftel, George and Fannie, ROLE PLAYING THE PROBLEM STORY. National Conference of Christians and Jews. 1952.

Siks, G. B.. CREATIVE DRAMATICS, AN ART FOR CHILDREN. Haper Bros., 1958.

N.E.A. Instructional Service. CREATIVE DRAMATICS. March 1959 reprint.

N.E.A. Journal, SPEECH EDUCATION. November, 1960. CREATIVE DRAMATICS ARTICLE by James Popovich

Ward, Winifred, PLAY MAKING WITH CHILDREN. New York, Appleton Century Crafts, 1947.

Ward, Winifred, STORIES TO DRAMATIZE. Children's Theatre Press, 1952.

Walker, Pamela. CREATIVE CHILDREN'S DRAMATICS, Hill and Wang, N.Y., 1957.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

MEMORANDUM

To: Music Educators
From: Ed Spry

COST OF STUDENT TICKETS SUBSIDIZED

Students that wish to attend either the Peoria Symphony Orchestra or Bloomington/Normal Symphony Orchestra Concerts may have one-half of the cost of a season ticket paid for by Illinois Midstate Educational Center. This means that a season ticket for the Peoria Orchestra would cost only $3.00 for six (6) concerts, and the B/N Symphony would be $2.50 for four (4) concerts.

If you have students that wish to take advantage of this offer, have them write to me for the half price voucher, and further instructions.

Ed Spry, Music Director
IMSEC
905 N. Main St.
Normal, Illinois 61761

Why not organize an orchestra concert club for the students at your school?

PLEASE DISCUSS THE ASSEMBLY PROGRAMS AVAILABLE FROM IMSEC (see enclosed brochure) WITH YOUR SUPERINTENDENT AND/OR PRINCIPAL.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear

This letter is to confirm our earlier contact concerning the scheduling of live dramatic performances given by the Illinois State University Repertory Theatre Company. Sponsored by Illinois Mid-State Educational Center.

Listed below are the shows, performance times, and dates for which your school is scheduled. Please keep in mind that the touring company will arrive roughly three hours ahead of performance time to make proper scenery arrangements, set up and focus lighting, relax a bit, eat lunch, and make up for the production. Also, we ask that meals for the company be provided if your school has lunch room facilities.

Pre-performance material will be sent to you well in advance of each production. This material is to assist the classroom teacher in making each show a more complete educational experience.

We would ask that two students, one boy and one girl act as host and hostess to the repertory company during the time they visit in your school. This will help diminish the company's interruption of your school routine, and it will help the company become familiar with your facilities. In the past some high school students have invaded the privacy of the performers in dressing rooms and other preparation areas, the host and hostess might help prevent this.

Our repertory theatre company is made up entirely of highly qualified people. All members hold a Bachelors degree and some have had previous teaching experience. For the sake of dramatic productions the appearance of some of these fine actors may be different from the accepted norm in your community. However, they are all serious, sincere, and devoted people that will do their very best to educate, entertain, and please you and your student body. We trust that the visit of our repertory theatre company will be a pleasant experience for everyone involved. Thank you very much.

Sincerely,

Edward N. Spry	Ralph Woolard
Drama Coordinator	Project Director

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

MEMORANDUM

To: Speech and English Teachers
From: Ed Spry

Please discuss the enclosed brochure with your superintendent and/or principal at your earliest convenience. Drama offerings will be found on page four of the brochure. Also, bookings will be taken on a first come first served basis. We would suggest calling 452-4497, area 309, and ask for Ed Spry.

Since Mr. Ellis is now at the University of Michigan completing work on his P.H.D., all requests for lighting, sound effects, etc. should be made to:

Ed Spry, Music Director
I.M.S.E.C.
905 N. Main Street
Normal, Illinois 61761

. . . who will be handling the drama "field work" for this coming year.

We extend to you the best of luck for a most successful year.

TRAVELING ART EXHIBITS

CONTACT

Traveling Exhibition Service, Smithsonian Institution,
Washington, D.C. 20560

PAINTING AND SCULPTURE

Art in Science
The Art of the Yoruba
Eyewitness to Space
Islamic Art from the Collection of Edwin Binney, 3rd
Modern Watercolors from Sweden
New Names in Latin American Art
Paintings and Drawings by Elihu Vedder
Sketches by Frederic Edwin Church
Sources for Tomorrow: Paintings from the Michener Foundation Collection
Watercolors by Pop Hart

DRAWINGS AND PRINTS

Action-Reaction
William Blake: Poet, Printer, Prophet
Bridges, Tunnels, and Waterworks
Canaletto Etchings
Contemporary African Printmakers
Contemporary Dutch Graphics
Contemporary Fine Presses in America
Eskimo Graphic Art III
The Fabulous Decade
Antonio Frasconi 1952-1963
Italian Architectural Drawings
Kokoschka: King Lear, Apulian Journey, Hellas
Mirror of the Artist
Polish Graphic Art
Prints from the Mourlot Press
Six Danish Graphic Artists
The World of William Hogarth

ARCHITECTURE

Alvar Aalto
Art in Urban Architecture
Contemporary American Landscape Architecture
Early Chicago Architecture
Historic Annapolis
LeCorbusier
Pier Luigi Nervi
Eero Saarinen: TWA Terminal

DESIGN AND CRAFTS

Albers: Interaction of Color
American Costumes
American Furniture
Calligraphy in Islamic Textiles
Cape Dorset: The Arts of an Eskimo Community
Ceramic Arts USA 1966
Color and Light in Painting
Craftsmen of the City
Empire Profile
Fiber, Fabric, and Form
Folk Toys from Japan
Glass from Czechoslovakia
Jazz Posters
Masters of Ballet Design
Posters from Denmark
Rugs from the McMullan Collection
Swiss Posters
Victorian Needlework

CHILDREN'S ART

Danish Children Illustrate Hans Christian Andersen
Embroideries by Children of Chijnaya
Les Enfants de Paris
Ghanian Textiles
Museum Impressions
National High School Prints
Paintings by Mexican Children
Paintings and Pastels by Children of Tokyo
Paintings by Young Africans

PHOTOGRAPHY

The Color of Water
Charles H. Currier: Victorian Photographer
The Face of Viet Nam
Gentle Wilderness: The Sierra Nevada
Images of War
The Nile

REPRODUCTIONS

Contemporary Italian Drawings
Religious Themes by Old Masters
UNESCO Watercolor Reproductions

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Dear Art Teacher:

The Illinois Mid-State Educational Center has added items to the Resource Center which may be of special interest to you as you plan for the year ahead. We particularly draw your attention to the following which may be borrowed free of charge for as long as two weeks.

Colored Slide Program

A book with an accompanying series of colored slides of the works and life of each of the following masters:

Goya, Picasso, & Rubens

Books

1. Origami, Japanese Paper Folding
2. Paintings of the Western World by Casper De Jong
3. Masters of Art by David and Emily Kales (biographical profiles of artists)
4. The Life and Times of Leonardo
5. The World of Islam
6. Man and the Renaissance
7. The Ancient World
8. The Life and Times of Washington
9. The Life and Times of Columbus
10. The Art of Ancient America
11. The Art of the Stone Age
12. The Art of the Ancient Near East
13. Picasso's Picassos by David Douglas Duncan

Sound Slidesets

Consist of 35 mm slides and a 33 1/3 record on the following topics:

1. 19th Century Developments in Art
2. Flemish Renaissance Art
3. High Renaissance and Mannerist Art
4. Early Italian Renaissance Art
5. Italian Baroque Art

Write or call the Illinois Mid-State Educational Center, 905 N. Main St., Normal, Illinois 61761 if you wish to borrow one or more of these items. Phone 309-452-4497.

Very truly yours,

Ralph Woolard
Project Director

mm

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Evaluation Form
for
Traveling Art Show

Dear Teacher:

The Illinois Mid-State Educational Center recently displayed a collection of art objects at your school. We would appreciate your evaluation of this service. This may be done by completing the form below and returning it to the Center.

Sincerely,

Ralph Woolard
Project Director

Instructions:

Please circle the response that you feel answers the question.

1. Did the students enjoy the art work? Yes No
2. Did you feel the display was a positive experience?

   Yes No
3. Did the display stimulate classroom activity (writing, discussion, art activity, etc.)?

   Yes No
4. Would you like to have such a display periodically?

   Yes No

Comments/Suggestions

____

____

____

Position ____________________

ART WORKSHOPS-ART WORKSHOPS-ART WORKSHOPS-ART WORKSHOPS-ART WORKSHOPS-ART WORKSHOPS-ART WORKSHOPS-ART WORKSHOPS-ART WOR

The Illinois Mid-State Educational Center has scheduled a series of six (6) inservice programs in art for Tri-Valley elementary and junior high school teachers. The workshops will introduce teachers to the latest methods and materials available in the visual arts for the elementary grades.

The first 3 workshops will be held at the Downs Elementary School Cafeteria on Oct. 6, 13 and 20 from 4:00-6:00 P.M. The remaining three (3) workshop sessions will be held at Ellsworth Grade School on dates established for the conveninece of the participants.

The instructor will be Barry Moore of Illinois State University.

The workshops are offered without charge. All materials and equipment are furnished. A minimum enrollment of 12 teachers is required.

Registration must be completed by Friday, Oct. 3. Return the registration form to:

Paul Pullin
Art Supervisor
Tri-Valley Schools

Registration Form

Please register me for the Tri-Valley Art Workshops.

____
Name

____
School

____
Address

To: School Administrators and Art Teachers

From: Illinois Mid-State Educational Center

Subject: Art Demonstrations

The Illinois Mid-State Educational Center can offer art demonstrations in silk screen, ceramics and tempra painting.

The following dates are available:

February 17

March 3
" 5
" 10
" 12
" 17
" 19
" 31

April 2
" 9

Tempra painting is appropriate for grades K-6; ceramics is appropriate for all grades and silk screen for grades 5-12.

To schedule write or call —

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

309-452-4497

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Pre-Performance Materials

for

"I Am Waiting"

A Review of American Literature

Prepared and Directed by

Dr. Ruby A. Houseman
Illinois State University

Supplementary Materials for teachers
in conjunction with
Title III of
Elementary and Secondary Education Act
Projects for Advancing
Creativity in Education

The Concept of the Show

This production was designed to present a selection of modern American literature: poetry, short stories, and novel excerpts, which will speak directly and in a dramatic way to the concerns and experiences of central Illinois high school students in 1970. The title "I Am Waiting" is from the poem by Lawrence Ferlinghetti, which is used as the structural spine of the production. All of the literary selections presented are suggested by certain verses in "I Am Waiting" and they illustrate and illumine the meaning of those verses. The poem is presented in its entirety by the acting company at the beginning of the production, then those verses which "lead in" to the scenes are repeated and the scenes accompany them. Poetry and songs, both taped and live, also accompany the scenes and comment upon them.

The material deals with the feelings of young people today as they are, almost literally, waiting to be "born", to take their places in the adult world. It deals with the world they are about to inherit from their elders and the disillusion, frustrations, and fears they are likely to experience as they move into the adult world; it, hopefully, balances these feelings with suggestions as to the qualities of mind and spirit which are needed to deal with the problems of the adult world.

The Literature

The following selections are presented within the structure of the Ferlinghetti poem:

1. Catch 22 by Joseph Heller. Chapter 19, "Colonel Cathcart", the scene between the colonel and the chaplain.

2. Huckleberry Finn by Mark Twain. A monologue from Chapter 31, "you Can't Pray a Lie.

3. "Fun With a Stranger", a short story by Richard Yates.

4. Catcher in the Rye by J.D. Salinger. The scene between Phoebe and Holden in Chapter 21.

5. "University Days", a short story by James Thurber.

6. Poetry:
    "Renascence" by Edna St. Vincent Millay.
    "next to of course god" by e.e. cummings.
    "i thank you God for most this amazing day" by
      e. e. cummings.
    "the great advantage of being alive" by e. e. cummings.

Audience Preparation

1. Reading of the literature. (see bibliography)

2. Class discussion of the following:
    a. what "waiting for life to begin" means to the high school student.
    b. What is the effect of being bombarded daily through the media with reports of violence and disorder in the world?
    c. Do you think that these reports on such problems as the bomb, air and water pollution and over-population, contribute to the feelings of some young people that they have no future?
    d. Since refusing to acknowledge these problems is obviously no solution, what can a young person do to responsibly deal with the issues raised by the media?
    e. What qualities does he need to move ahead into the future with some degree of equilibrium?

Post-Production Discussion

1. What was the significance of the title?

2. Discuss the relationship between each of the songs and the scenes they accompanied.

3. Tell in your own words what happens to Huck in the scene you saw. What decision does he make?

4. What feelings did you get at the end of "Fun with a Stranger"? Why? Do you think Miss Snell and the children wanted to be friends? What went wrong?

5. Do you think this could be an important incident in these children's lives? Why?

6. Describe in your own words what is wrong and what is right with Holden in Catcher in the Rye? What aspects of his experience match or approximate your own? Why is Phoebe the one person he can really talk to? What qualities are missing in Holden which he must acquire to go on with his life?

7. The narrator in "University Days" seems to have many problems which are similar to Holden's, yet we react quite differently to this scene. Why? What is the difference in the points of view of the two authors?

8. Catch 22 seems to be a highly exaggerated view of a situation. What true attitudes and characteristics underlie the exaggerations?

9. Discuss why you think the scene designer made the choices he made for the setting. How effective did you feel the set was in conveying the feeling of the production?

Bibliography

Records

"America" from album Bookends by Simon and Garfunkel, (Columbia).

"Blackbird" from album The Beatles by the Beatles, (Apple).

"God is on our Side" from album The Times they are a - changin by Bob Dylan, (Columbia).

"Help!" from album Help! by the Beatles, (Capitol).

Books:

cummings, e. e. One Hundred Collected Poems. New York: Grove Press, 1954.

Ferlinghetti, Lawrence. A Coney Island of the Mind. New York: New Directions Paperbacks, 1958.

Heller, Joseph. Catch 22. New York: Dell Books, 1961

Millay, Edna St. Vincent. Collected Lyrics. New York: Washington Square Press, 1959.

Salinger, J. D. The Catcher in the Rye. New York: Signet Paperbacks, 1963.

Thurber, James. A Thurber Carnival. Modern Library Edition. New York: Random House, 1945.

Twain, Mark. The Adventures of Huckleberry Finn. Rinehart Editions. New York: Harper and Brothers, 1953.

Yates, Richard. "Fun with a Stranger," Eleven Kinds of Loneliness. New York: Bantan Books, 1966.

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
Perry Hackett - Pianist and Clinician - Illinois State University

TO THE TEACHER: Mr. Hackett will be performing for you and your students. We have prepared this material for use in the classroom. We hope you will find these facts and suggestions helpful and will make use of them.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

1. to expose students to a degree of excellance of performance not attainable by most public school groups or individuals.
2. to acquaint students with the best musical literature.
3. to acquaint students with a performance media which may not exist in the school or community.
4. to develop a deeper appreciation and understanding of music.
5. to stimulate student interest in local school music activities.

ABOUT MR. HACKETT: Perry Hackett's career as a concert pianist began at the age of nine, when he toured and concertized as a child prodigy. Winner of the Rockhill Scholarship, he continued piano study in Chicago Julliard School of Music and the Paris Conservatorie. During W.W. II, Mr. Hackett was a bombardier-navigator in the 15th AF, Italy, where he was shot down twice and taken prisoner of war once. Mr. Hackett, Assistant Professor of music at Illinois State University, is Chairman of the Piano Department, and is considered to be one of the most outstanding performing artists of the area.

ABOUT THE CLINIC: Students interested in this clinic should be prepared to ask questions, have their own music available for questions, or have any accompaniments presenting problems they need help with. Mr. Hackett will gear the clinic to your students needs.

THE PROGRAM: Piano U.S.A.
The piano was a very important instrument in the development of music in America. More homes today have pianos in them than any other instrument. Mr. Hackett will present the highlights of the instrument, dealing with the instrument and some of the composers and their music. Pieces will be selected from the following:

Woodland Sketches (ten pieces) op. 51 (1896) MacDowell

To a Wild Rose
In Autumn
To a Water Lily
From Uncle Remus
A Deserted Farm
By a Meadow Brook

PROGRAM CONT.

Narcissus op. 13, #4	Ethelbert Nevin
Country Gardens	Percy Grainger
The Smugglers	Deems Taylor
To The Young Prince	Anis Fuleihan
Euphonic Sounds Paragon Rag	Scott Joplin
Yes Indeed	Sy Oliver
Smoke Rings	H. Eugene Gifford
J.D.'S Boogie Woogie	Jimmy Dorsey
Manteca	Dizzy Gillespie and Gil Fuller
Autumn Leaves	Joseph Kosma
Dream of Olwen	Charles Williams
Charade	Henry Mancini
Ruby My Dear	Thelonius Monk
Rhapsody in Blue	George Gershwin

TERMS AND TOPICS FOR RESEARCH AND DISCUSSION:

jazz
program music
suite
ballad
Boogie Woogie
Ragtime
semi-classical
euphonic

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press.
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric, & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
Also any music dictionary or any general encyclopedia.

If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:
Illinois Mid-State Educational Center

Materials prepared by Judith Mathieson, Assistant to the Music Director

Please write any comments and/or criticisms concerning live performances to Edward N. Spry, Music Director.

ILLINOIS MID-STATE EDUCATIONAL CENTER

Presents the

ILLINOIS STATE UNIVERSITY REPERTORY COMPANY PRODUCTION

OF

A MIDSUMMER NIGHT'S DREAM

by

William Shakespeare

Supplementary Materials for Teachers
in conjunction with

TITLE III

of

Elementary and Secondary Education Act -- Projects for
Advancing Creativity in Education

Prepared by

Lonn A. Pressnall, Director

NOTES ON THE PLAY AND PRODUCTION

THE PLAY:

This light beautiful love fantasy is a dream creature. It moves through time and space as only a dream can; it is irrational, fluid, diverse, fantastic in its nature. It is as "see-through" as cotton candy or dandelion puff-balls. But is it meaningless?

The play deals with love: spring love, puppy love, royal love, absurd love, fairytale love. The mortal lovers are you, the audience, when you were first infatuated. Silly, headstrong, frustrated youth repeats the rites of Springtime with comic grace and anxiety. The rustics rehearse a play dealing with a lofty mythical love story of "Pyramus and Thisby". Their crude attempts show the ridiculous of taking love too seriously out of context. The "beautiful people", the fairies, are wishfulfillments of mortal men. They aren't physically bigger than life, but better than real life...or are they "real" life?

A Midsummer Night's Dream....there may be several dreams. This is only one of them. This "dream" is relevant to us all. In a world often over-burdened with grossness and crassness such as wars, pollution, racism, marital disharmony, poverty, and overall lack of ideals, a "dream" rushes upon us and swirls us into a timeless world of images. Here is "time",-time to breathe pure air, time to laugh as only children and fools laugh, time to sigh as lovers sigh, time to behold beauty and to be exhilerated again.

Sound like a dream? Of course, and it is. We need to dream once in a while. shakespeare knew of war, squalor, plague. Read MacBeth, Hamlet, Richard III. But he knew also the importance of seeking perfection and beauty. Spring is the time to have re-vision. Dreams are just stuff, but are they meaningless?

Shakespeare has Prospero in The Tempest (another "dream"play) reflect these lines:

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, Like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces.
The solemn temples, the great globe itself.
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on , and our little life
Is rounded with a sleep.

The Tempest
Act IV, Scene 1

The spirits then are the seers in the dream play. They are invisible at times and wiser than us. They are offended at our shortcomings, and our grossness, our pettiness. Puck, a rather devlish spirit at times, talks to all of us when he says: "Lord, what fools these mortals be." (Act III, Sc. ii)

I hope ISU's production will answer "yes" to the questions here raised. Yes, dreams are fantasy and yes, they are meaningful.

Lonn Pressnall, Director

THE PRODUCTION:

The show is supported by an excellent cast composed of graduates and undergraduates. Set design by Charles E. Howard offers fluency in movement. Suggestive and light the colors flow and the movements are graceful and smooth. Costumes were designed by Darryl Neaveill. Music assembled by Douglas Hauseman. Choreography was conceived and executed by Vicki Magee.

Together these artists have tried to unify a dream vision of sights, sounds, and movements coupled to a classical literary interpretation by the director. To a large degree, the success of the fluffy beauty and graceful hypnotic movements will depend on the coordination of all these talents. Actors inherit the script through the director from the playwright and present to the audience. The production desires to be enjoyed. It should be fun, beautiful, and as fluent as a real dream.

FURTHER CONSIDERATIONS:

1. How is the play like the human brain?

2. Why does the ending come about so magically and swiftly?

3. Is Puck the same kind of sprite as Oberson and Titania? If not, how is he different?

4. Why do the clowns admire and need Bottom, if he is such an egomaniac? Do you like Bottom?

5. Why do Oberson and Titania quarrel? What happens when they do?

6. How can the play be so simple that it is difficult?

7. What function, if any, do dreams have?

8. Is Shakespeare exciting in 1970? Why? Why not?

9. Should we produce light fluffy plays when so many serious problems need solving?

BIBLIOGRAPHY

Our text - The Laurel Shakespeare series. Dell Publications Francis Fergusson, general editor. Text edited by Charles Jasper Sisson.

Other sources:

Chute, Marchette. *Shakespeare of Condon*. New York: 1956.

Goddard, Harold C. *The Meaning of Shakespeare*. Chicago: 1950.

Webster, Margaret. *Shakespeare Without Tears*. New York: 1957.

If you care to express reactions to our productions, please write to:

John W. Kirk
Illinois Mid-State Educational Center
905 N. Main Street
Normal, Illinois 61701

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Pre-Program Material
for
Sigma Alpha Iota Alumni Chorus

TO THE TEACHER: The SAI Alumni Chorus will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be acheived by the presentation of live musical performances are:

1. to expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. to acquaint students with the best musical literature.
3. to acquaint students with a performance media which may not exist in the school or community.
4. to develop a deeper appreciation and understanding of music.
5. to stimulate student interest in local school music activities.

ABOUT THE CHORUS: The SAI Alumni Chorus is made up of alumni members of SAI Professional Music Fraternity for Women. The group currently has fifteen members under the direction of Eugenia B. Watkins. The group also has a piano duo consisting of Marcia Hishman and Doris Ridenour and a recorder trip including Eugenia Watkins, Maxine Drexler, and Alice Hessert.

THE PROGRAM

Group I:
"Alice's Adventures in Wonderland" was written just over a hundred years ago by a mathematics professor at Christ Chruch, Oxford, Rev. Charles Lutwidge Dodgson, who used the pen name, Lewis Carroll. It tells the story of Alice, a young girl, who one bright summer day followed a scurrying white rabbit down his rabit hole into a whole new world of wild and exciting adventures. She met such interesting characters as the Mad Hatter, the March Hare, the grinning Cheshire Cat, the ugly Duchess and her pigbaby, the talkative Caterpillar, the Mock Turtle, and the King and Queen of Hearts.

In 1942 an American composer by the name of Irving Fine wrote some incidental music for the story "Alice's Adventures in Wonderland". The chorus will perform three of the episodes: the poem of the Caterpillar entitled "Father William", Alice's meeting with the Duchess and her pig-baby, and the dance with the Mock Turtle and the Gryphon called "The Lobster Quadrille".

PROGRAM CONT.

Group II:
The second group of songs are over four-hundred years old. One of them was written by Henry VIII, King of England, who was the father of Queen Elizabeth I. King Henry and many of his nobles were accomplished poets and musicians — composers, singers, and instrumental performars. One of the instruments which was very popular then and which is becoming popular again is the recorder. The recorder will be used to accompany these songs.

Group III:
Group three consists of five choral songs by the contemporary French composer Francis Poulenc. Poulenc wrote many fine instrumental and vocal works. These selections are five of his choral works written especially for children — about a good little girl; a little lost dog; a scary walk through the woods; a poor little sick boy; and a pet hedgehog.

Group IV:
The last group of songs are about animals and birds. The poems were written by Hillaire Belloc and set to music by Jean Berger, a contemporary composer who came to the United States as a refugee during W.W. II. The songs are about: "The Hippopotamus" (what kind of hide does he have?); "The Rhinoceros" (what does he have in the middle of his forehead?); "The Frog" (have you ever had one for a pet?); "The Magpie" (a sly old bird who gets in trouble); and "The Flamingo" (a very beautiful bird found in tropical regions).

TERMS FOR RESEARCH AND DISCUSSION:

recorder
quadrille
incidental music
Baroque Period
Classical Period
contemporary

NOTE: It would be helpful if the students had some idea of what the stories are about or what the animals are like that are mentioned in these songs before the program is presented.

SUGGESTED REFERENCE SOURCES:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press.
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
Also and music dictionary or any general encyclopedia.

If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:
Illinois Mid-State Educational Center

Materials prepared by Judith Mathieson, Assistant to Music Director

Please write any comments and/or criticisms concerning live performances to Edward N. Spry, Music Director.

Illinois Mid-State Educational Center

Presents the

Illinois State University Repertory Company Production

of

Reynard the Fox

by

Arthur Fauquez

Materials Prepared by

Dr. John W. Kirk
Professor of Theatre
Illinois State University

Supplementary Materials for teachers
in conjunction with
Title III of
Elementary and Secondary Education Act
Projects for Advancing
Creativity in Education

Notes for Reynard the Fox
Prepared by: Dr. John W. Kirk
Illinois State University

Introduction

The material which follows is designed to help you make classroom use of the production of Reynard the Fox which will appear at your school in the near future.

We hope you will use the material and we hope you will tell us what you think of it. We would appreciate hearing your suggestions about how these pre-performance materials can be made more helpful.

The Characters

Tiecelin, the Crow (Tee' chel in): A fussy, vain person who prides herself on being the king's minister. She is skinny, unattractive and has a lousy singing voice, but she is easily victimized by flattery. She attaches herself to leaders and tries to partake of their privilege by rendering service.

Reverend Epinard, the Hedgehog: The minister who hedges his bets. He will not say anything against Reynard, not from Christian principles but because he might need him on his side some day. He is a little vague and inappropriate like some people we may have known.

Brun, The Bear (Broon): Big, fat, lazy uncle Brun is very strong but essentially kind. He hasn't the brains or the aggressiveness to take advantage of his bigness. He falls in easily with any silly scheme.

Ysengrin, the Wolf (Ye sen'grin): Powerful and shifty, he is stronger than Reynard, but not as fast or as sharp. He is always talking before he thinks which gets him into trouble.

Noble, the Lion: A large, somewhat silly lion who has the mantle of power mostly because "lion" has always been the king of beasts. He has good instincts, but is easily hoodwinked. He doesn't think too well, but he does have some good "horse sense."

Reynard, the Fox: An honest villain. He tricks everyone by playing on their greed or dishonesty. Naturally everybody wants him out of the way.

Lendore, the Marmot: A sleepy little girl who is out of all the struggles. Since she doesn't have much at stake, she can afford to be honest and objective. Besides, she kind of likes Reynard. She's a little "spacy," but charming.

Synopsis of Reynard the Fox

Reynard is a clever scoundrel who delights in playing tricks on people who's greed of selfishness or stupidity make them vulnerable.

At the opening of the play he is brought to trial for his many tricks, but he is not convicted because it seems that everybody deserved what they got from Reynard's pranks.

Reynard, however, is warned that he is on a year's probation in which time he will be allowed twenty-four pranks, but at the twenty-fifth, he will be brought to trial and hanged. Tiecelin is given the task of keeping a record of Reynard's crimes.

The play proceeds through the four seasons, spring through winter. Reynard, of course, cannot resist his pranks and the other inhabitants of the forest try their best to get rid of Reynard as his cleverness continually embarrasses them and cheats them out of their ill-got gains.

Finally Reynard reaches his twenty-fifth prank, but his cleverness and bravery in protecting the whole forest kingdom from the enemy, man, earns him a reprieve.

The play ends with the line "Reynard lives."

Commentary on the Play

Reynard is the commedia Harlequin character thinly disquished. The clever prankster who exposes the vices and stupidities of his fellow man has lived for more than twenty-five centuries and will, no doubt, continue to live for as many more.

This satyric fool will always have a hard life for no one likes to have his weaknesses exposed. But he is a necessary evil in a world where man, in his earnestness to appear righteous, is often guilty of hypocrisy.

The Production

There is no attempt to be moralistic or to belabor a satiric point in this production. Such conclusions may grow naturally from what occurs but the appreciation of the production is not depentent on them.

The design scheme is based on the Bauhaus idea of creating art out of "found objects," of making something fresh and new out of objects that have prosaic every day functions.

We are hoping child audiences will respond to this method since much of childrens' play makes use of this device.

The actors help to carry out this theme by approaching the play as a series of "games." The various scenic objects, whether setting or costumes, were either suggested by the actors or played with by the actors until they were integrated into the action. They have been modified in the process so that they represent a forest setting or animal-like costumes. Through all of this process, the designers made suggestions, and provided the artistic treatments that finally evolved.

The various situations in the play, confrontations, entrances, exits, the pranks, are played as games. Thus the five actors involved got together and cooked up the "bucket game" where Ysengrin ends up with the empty water bucket over his head. The director advised and commented but tried not to interrupt or break up the game.

The whole production evolved in this improvisational way with the set and costumes growing along with the characterizations as certain games were fixed and polished.

Although the final artistic integrity of the production was the responsibility of the designer, the costomer and the director, each made an effort to allow the improvisational mode to play an important role in the final product.

We are hoping the audience will recognize the object's original purpose and join in the fun of helping us make it function as an element of the production.

Some Suggested Classroom Activities Before Show

Use the "found object" idea to stimulate the students' creative imagination. Give the children situations in which they have to use objects in the room as props. Some possibilities are:

1. "The crowning of the King." What to use as a throne, as a crown, as the King's robes? How to modify objects in the room so they create the best effect.
2. Create a Bear. How can a student (chosen by class) be dressed and made up by students so he looks like a bear? The way he stands is important. How his hair is fixed. What can he wear of the items of clothing available? How can coats, etc. be modified to look more like a bear?
3. Create a Lion. Same considerations as above. Do the Lion and the Bear really look different? What can be done to create a more appropriate contrast?
4. Etc. - other animals - other situations related to the play or perhaps related to other class work.

It is important to get the students' imagination working so that they begin to see creative possibilities in all kinds of familiar objects.

Some Suggested Classroom Activities After Show

Have the students create their own versions of the "games" in the play. Some of the games we played are listed below. Perhaps the students can make up their own improvisations based on the play.

It is important to remember that the secret of a good improvisation game is that each participant "wants" something, preferably something that another doesn't want him to have.

Reynard the Fox Games

(page numbers from the Anchorage Press acting edition)

1. p. 4 Tiecelin rousing Reynard
2. p. 9 Animals prepare for Reynard's entrance
3. p. 19 Brun and Reynard pretending to leave
4. p. 20 Brun and Tiecelin, the bumblebees
5. p. 22 The hunt, each character running in character
6. p. 28 Ysengrin, Epinard, Lendore, the needle and the pillow
7. p. 30 Ysengrin, Reynard, Brun, Noble, Lendore, the bucket game
8. p. 37 All, The Hunters game. Reactions to hunters and exit
9. p. 40 Lendore, Epinard, Brun, exit encounter
10. p. 42 Tiecelin, Epinard, the "secret" game
11. p. 44 Tiecelin, Reynard, the proclamation game
12. p. 46 Ysengrin, Reynard, the swordfight
13. p. 52 Noble's cough
14. p. 57 The "Minstrel" gathers his cure. Tiecelin, Reynard, Brun, Epinard, Noble
15. p. 68 Reynard, Brun, Epinard, Tiecelin, Reynard dead
16. p. 69 Reynard comes to life

Suggested Questions for Discussion

1. Why do the other animals dislike Reynard?
2. Why is Reynard so successful in tricking the other animals? (Do the students realize he used their own vices to do it?)
3. Is the Lion a good king?
4. Why does Lendore like Reynard?
5. What was the funniest thing in the play?
6. Who was your favorite character?

The director would be pleased to receive comments directly from students and/or teachers. Write:

Dr. John W. Kirk
Illinois Mid-State Educational Center
905 N. Main Street
Normal, Illinois 61761

Bibliography

1. Oreglia, Giacomo. The Commedia Dell' Arte. New York: Hill and Wang, 1960.
2. Smith, Winifred. The Commedia Dell' Arte. New York: Benjamin Bloom Inc., 1964.
3. Chorpenning, Charlotte B. Twenty-one Years with Children's Theatre. Anchorage: The Children's Theatre Press, 1954.
4. Davis, Jed H. and Watkins, Mary Jane Larson. Children's Theatre-Play Production for the Child Audience. New York: Harper and Row, Publishers, 1960
5. Ward, Winifred. Theatre for Children. Anchorage: The Children's Theatre Press, 1958

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

PRE-PROGRAM MATERIAL
for
The Dave Holcomb Trio

TO THE TEACHER: The trio will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be achieved by the presentation of live musical performances are:

1. To expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. To acquaint students with the best musical literature.
3. To acquaint students with a performance media which may not exist in the school or community.
4. To develop a deeper appreciation and understanding of music.
5. To stimulate student interest in local school music activities.

ABOUT THE TRIO: David Holcomb first organized a jazz trio while a freshman at college. Before this, he attended the Naval School of Music in Washington, D.C. while a member of the U.S. Army. He played with the Fifth Army Band and the Fourth Armored Division Band in Germany. His jazz trio was heard over the Armed Forces Network in Europe and he has also appeared at clubs in the central Illinois area. The two other members of the trio are William Schlipf, bassist and Doug Thompson, drummer.

THE PROGRAM: During this concert, special attention will be paid to the form of music and the use of meter. This will be discussed in general and as it pertains to jzzz. The technique of improvisation and the materials used will also be discussed.

Each program will consist of music selected from the following:

TAKE FIVE This composition was written by Paul Desmond and recorded by the Dave Brubeck Quartet. It is written in 5/4 meter with the feeling of five beats in a measure constantly reinforced by the constant vamp in the bass part and the pianists left hand.

YESTERDAY This tune was written by the Beatles and is in typical song form. (A-A-B-A)

THE GYPSY IN MY SOUL This composition is a standard tune, but is slightly different in that it has two interludes or bridges instead of one as in usual. It's form is A-A-B-A-C-A and may be related to the form of a rondo.

LULLABY OF THE LEAVES This is another standard tune in typical song form. In this composition the bass is used in a solo type capacity which might not be true in other types of music.

THE PROGRAM CONT.

I FEEL PRETTY This number is in 3/4 or waltz rhythm which is not a typical rhythm in jazz, although it is more common than some of the unusual rhythms such as 5/4, 11/4, etc. During this number, duple meter is superimposed over the prevailing 3/4 meter.

CUTE This number is in A-A' form and features the drummer.

ELEVEN-FOUR This compositonn is by Paul Desmond and has a prevailing meter of 11/4 which may be thought of as subdivided into beats of 3-2-3-3 or 5-6 or 5-3-3 or 3-2-6.

TASTE OF HONEY This number is in A-B form. The A section is in 3/4 meter and the B section is played in 4/4 meter. During the improvisation, the meter alternates as dictated by the theme.

BLUE TONDO A LA TURK This compositon is by Dave Brubeck, written in 9/8 meter with a subdivision of 2-2-2-3. The subdivision is easily noted because of the accents. Later in the number, 4/4 meter is alternated with the 9/8 meter.

TERMS:

song form
binary form
ternary form
rondo form
meter
rhythm
measure
waltz
duple meter
triple meter
standard
accents
vamp
bridge
interlude

QUESTIONS FOR DISCUSSION:

1. What is jazz based upon? What makes Jazz jazz?
2. What is meant by meter? What in music enables us to feel the beat?
3. To what country is jazz native and how did it get started?

SUGGESTED REFERENCES SOURCES:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press
GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, ed. Blom, Eric and Denis Stevens
A HISTORY OF WESTERN MUSIC, Grout, Donald Jay, NY: W.W. Norton and Co.
JAZZ, AN INTRODUCTION TO ITS MUSICAL BASIS, Dankworth, Avril, NY: Oxford University Press
EARLY JAZZ, ITS ROOTS AND MUSICAL DEVELOPMENT, Schuller, Gunther, NY: Oxford University Press
WHERE'S THE MELODY? A LISTENER'S INTRODUCTION TO JAZZ, Williams, Martin, NY: Pantheon Books, a division of Random House
JAZZ IN THE CLASSROOM (ten volumes of scores), Berklee School of Music, Boston: Newport Music Co.

If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:
Illinois Mid-State Educational Center

Materials prepared by Judith Mathieson, Assistant to the Music Director. (Many thanks to Dave Holcomb for his notes) Please write any comments and/or criticisms concerning live performances to Edward Spry, Music Director.

ILLINOIS MID-STATE EDUCATIONAL CENTER

Presents the

Illinois State University Repertory Company Production

of

Oedipus the King

Kenneth Cavander translation

Directed by Jean Scharfenberg

Supplementary Materials for teachers
in conjunction with
Title III of
Elementary and Secondary Education Act
Projects for Advancing
Creativity in Education

The Play

The tragic story of King Oedipus is one of the great dramas that Western Culture has inherited from Ancient Greece. It has penetrated the literature, legend and language of all ages.

Towering above the gallery of characters that Sophocles created is one who stands as a universal symbol of human nature in its frailty and strength: Oedipus, the king who unknowingly killed his father and married his mother and who atoned for these crimes by a voluntary act of self-punishment.

The Legend

The story of Oedipus King of Thebes, his success, his fall, his awed and hallowed end -- in brief, the Theban Legend — was already old in the time of Sophocles. It was a legend celebrated by several hundred years of song and poetry. Sophocles looked back on an elemental world of human frailty, pride and punishment and helped to sustain the dreadful inevitability of a family moving toward catastrophe. The world of King Oedipus seemed thankfully inprobable but Sophocles left it terrifyingly possible.

Sophocles shows us a character pursued to and pursuing its end amid the full illusion both of freedom and of desitny and so to a gloriously headstrong doom. It is true that the downfall of the House of Oedipus was foretold by the Gods even before Oedipus was born but it was foretold because it was going to happen; it was not going to happen because it was foretold.

The tragedy of King Oedipus was not only that he suffered the improbabilities of murdering his father and marrying his mother - both were mistaken anyway - the tragedy was that having murdered his father and married his mother he made the fully responsible mistake of finding it out. As he was an upright man, but proud, the gods allowed him to make the first mistake; as he was a headstrong man, but overweening in self-confidence, he allowed himself to make the second. Zeal mysteriously worked with destiny to trip him up on his self-righteousness and then reveal an arrogance which pressed forward to calamity.

So must always be the end of man without god, even religious man - for Oedipus thought that he was religious. The horror for us, as it was for the Greeks is precisely to see that an Oedipus can so easily be ourselves. He displays the glory and weakness of self-sufficient man.

Heroic Outlook

The Greeks believed that a man should live for honour and renown and play his part with style and proper pride among men as notable as himself. This is a generous outlook with a strong sense of human worth. The great man is he who, being endowed with superior qualities of body and mind, used them to the utmost and wins applause of his fellows, because he spares no effort and shirks no risk in his desire to make the most of the gifts and to surpass other men in his exercise of them. His honour is the center of his being, and an affront to it calls for immediate amends. He courts danger gladly because it gives him the best opportunity of showing of what stuff he is made. By prowess and renown he gains an enlarged sense of personality and well-being; through them he has a second existence on the lips of men, which assures him that he has not failed in what matters most. Fame is the reward of honour and the hero seeks it before everything else.

Honour and morality differ on important points of principle. Honour is more positive than negative. Its obligations are stronger than its prohibitions. Honour expects man to exert himself all the time, to make the most of opportunities - often to create them. The Greeks felt it somehow disgraceful to remain contented with their lot, that they must try to better it, to make more of themselves and their conditions. Honour becomes what morality not always is: an incentive to vigorous action in many fields.

The ultimate test of honour is human dignity. In the last resort the only court of appeal is a man's own feelings. Against these it is useless to invoke the anger of the Gods or the disapproval of men: for the hero is so sure of himself that he will not allow his final decisions to be dictated by anything but thought or his own honour.

The Greeks regarded victory as the greatest of all possible glories and honorable defeat as only less glorious. One of the reasons why the heroic ideal survived in Greece was that it was attached to the service of a city. At the back of their minds the Greeks felt that the bond of blood was stronger than any tie of citizenship and in the last resort imposed obligations which could not be shirked.

The Heroic outlook gave a prominent place to intellegence - but required that it be balanced by other qualities of character and self-control. If a man relied chiefly upon intelligence, he was thought likely to frustrate even his own ends.

The conflict of honour and loyalty threatens the balance and integrety of the heroic ideal. Sophocles thought that a man's city did indeed make many calls on him, but not that he should surrender his decency to it. A man served the state best by being himself in the full range of his nobility and not by sacrificing it to some abstract ration of political power or expendiency.

The Greeks dwelt on the merits of *the Mean*, the middle state between obscurity and excessive power, as the only way to happiness. The importance which the Greeks gave to the *Mean* was stressed, not because they observed it in their manner of living, but because in the fullness of their blood, they felt they needed some curb for their more violent ambitions and more reckless undertakings.

Sophocles presents the heroic type in its forbidding inhumanity an and its incredible fortitude. He demonstrates in dramatic form what the heroic ideal meant. He saw its faults and its limitations and took care to show them in their formidable reality - but he suggests that they are justified by the nobility which accompanies them and redeems them from the taint of common clay.

Tragedy's Function

The chief function of tragedy is to present, in concrete form, issues that concerned men in their relations with the gods and with one another. Behind the individual action lies a universal situation, problem or question, presented so that we see what it really means for human beings. The strength of the play comes largely from what it means in terms of human action and the most important part of this action is the presentation of the situation which provokes the problem or question.

The Problem of Oedipus the King

Oedipus, a gifted and noble man, who through no fault of his own is hideously humbled and suffers a ghastly fate. Sophocles hints toward a solution - that the Gods humble the great because they wish to warn men against the dangers of power and position. But this is kept till the end of the play. What counts in the dramatic action is the appalling emotional impact which it has on us and which forces us to sympathize in the full sense of the word with Oedipus in his tragic situation and to think for ourselves about it.

We are caught up in a world in which men think that they know something about themselves and their destiny, but they are victims of illusion. They know nothing, and in the end the gods force the truth upon them. This is not a lesson - but a state-of-mind impressed on us by the power of poetry and myth. Sophocles is not dealing with intellectual abstractions, but with living states-of-being which become more urgent and vivid for us from the stage.

Our production of Audience Appeal

Sophocles' *Oedipus the King* hopes to appeal to the intelligence, emotions and imagination of our audiences.

Intelligence

Solid considerations underlie this dramatic event. There are some positive assertions, concretely presented about existence. These assertions invite the drawing of conclusions. The striking and unusual events which occur in this world of Oedipus will arouse curiousity about the meaning and its relevance to present issues.

Emotion

The events and actions in Oedipus the King evoke horror, fear, admiration and delight. These experiences may force men to compare their own desires and aims with those of Oedipus and feel their way toward a self-activating life-style which works for them in their present dilemma.

Imagination

Every man needs some image against which he can set himself and see his own limitations. He may transcend his limitations in the light which is shed on some familiar situation or in an unforseen expansion of his faculties. The appeal of the world of Oedipus may take him out of himself to another order of things and in this imaginary journey his insight will be sharpened and his sensability purified. Like the Greeks, modern audience can use the theatre to organize, interpret and expand their experience and help them to create a more vivid and individual life style.

Truth of Poetry

Behind the infinite variety of human behavior and fortune there must be forces at work which to some extent could be understood and presented in concrete form. The powers at work in and above human nature form the mysteries of the universe. The sympathetic understanding of irrational and emotional elements, portrayed in their authentic force approaches the truth of poetry. The truth of the heart as well as the head calls for immediate and imaginative response to the many winds which sweep through the human soul and drive it to unforseeable ends.

The Grand Style

The grand style aims at exalting an experience beyond ordinary views of it. Five words, chosen for their sound and associations can do something that plain words connot always do. They give an air of strangeness and majesty - they show that the poet's experience is not that of other men and needs special means of expression.
The strength of the grand style of Greek poetry comes from its eager concern with the living world and its desire to see this in all its

depth and richness - to pass from the immediate situation to what lies behind it - and to enjoy the illumination which this brings to common and familiar things.

The action of the play: Oedipus' drive to find the truth through his clear sighted, firm and unshakeable will power.

The tragedy of the play: The alterations of fear and hope that are experienced and the under going of extremes of pain and suffering to emerge as from a furnace, no longer crude ore, but tempered steel with the power to endure. So this play ends with pain charged with exaltation.

Climax of this play has inherent in it the greatest dramatic irony in literature. The messenger, shepherd, Oedipus scene: three men with three conflicting objectives.

Oedipus - to know the truth (which will destroy him when revealed)

Messenger - to reveal the truth (through he would never do so if he knew)

Shepherd - to conceal the truth with all his strength

Behind these three (seen only by the audience) the power of destiny moves to bring all their purposes to defeat.

Irony of Oedipus the King

1. The catastrophes that overwhelm him are of his own making.

2. His suffering is all the greater because he is struck down at the very moment when he believes himself to have escaped the menace of fate.

3. The sudden and complete reversal of fortune signifies the end of all his efforts and hopes.

4. Oedipus searches for the truth that the audience knows.

5. False hope given by distorted report that not one, but many robbers murdered Louis.

Converging Forces:

1. People of Thebes want to end plague.
2. Command of Oracle to find murderer.
3. Oedipus' drive to find truth at any cost.
4. Working of fate (which seem chance.)

The Chorus is made up of Oedipus' most loyal subjects, friends and advisors. They are an integral part of the play - commentators who soliloquize on what "the times" or the hearts of men everywhere would think of the action and tell its meaning in some eternal dimension.

The chorus is always vividly present and take from the action materials to create poetry before our eyes. They are fellow citizens, desperately implicated in the awful happenings. They are so closely tied to the action that their moods move swiftly with the march of events. Bewildered and apprehensive, they have little respite for calm reflection or seasoned judgement.

The chorus has the form and style of the sea - wild, calm, surging - advancing, retreating - reflecting.

The Riddle of the Sphinx

"What creature walks on four legs in the morning, two at noon, and three in the evening?"

The Basic Irony

While the form of the play shows the past enclosed within the present - the action shows that in reality the present is enclosed within the past. The deeper the past is probed, the more violent the present becomes.

Discussion Questions

1. How does it feel to be an object of both disgust and fear to your fellowmen, while you are simultaneously aware of the injustice of your treatment?

2. Are their modern parallels to the story of a ruler who makes a mistaken decision, though in good faith, and who then finds himself opposed in a fashion which he misunderstands and which induces him to persist in his mistake?

3. What is your own belief concerning the vast difference between human error and divine knowledge?

4. How do you see around you today the conflict of heroic and merely human standards of conduct?

5. How do you in your own day to day decisions, deal with the justification of means toward an end?

6. Can you site some modern examples of the illusions that come to a man who is unworthy of his office or place of power?

Discussion Questions (con't)

7. Can you guess the answer to the Sphinx' riddle?
8. What differences do you find between the Christian doctrine and the Greek thought?

Suggested Reading

Classical Greece, C.M. Bowra, Time Inc. NYC

The Classical World, D.E. Strong, McGraw-Hill, NYC

Political Power in the Ancient World, M.A. Levi, New American Lib, NYC

My Thology, Edith Hamilton, New America Librayr, NYC

Greek Art, John Boardman, F.A. Praeger, NYC

Greek Historical Thought, A.J. Toynbee, New America, NYC

Critics and Criticism, Editor R.S. Crane, Univ. of Chicago Press, Chicago

The Greek and Roman Critics, G.M.A. Grube, Univ. of Toranto, Toranto

The Greek Way, Edith Hamilton, New America Library, NYC

Outlines of the History of Greek Philosophy, E. Zeller
Meridan Books, NYC

Greece: The Mainland, P. Sheldon, Collins, London

Gods and Goddesses, H.J. Wechsler, Washington Square Press, NYC

Ancient Greek Sculpture, Francois Chamoux, New American Library, NYC

A Literary History of Greece, R. Flaceliere, New America, NYC

The Greek Experience, C.M. Bowra, New America Library, NYC

Greek Mosaics, Andre' Grabar, New American Library, NYC

The Oedipus Plays of Sophocles, Paul Roche, New American Library, NYC

The Golden Bough, J.G. Frazer, MacMillan Co, NYC

Thespis, T.H. Gaster, Harper Torchbooks, Harper and Row, NYC

Oedipus the King, Transator Kenneth Cavander, Chandler Co.,
San Francisco

Illinois Midstate Educational Center
905 N. Main
Normal, Illinois

Pre-Program Material
for
Illinois State University Percussion Ensemble

TO THE TEACHER: The ISU Percussion Ensemble will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be acheived by the presentation of live musical performances are:

1. to expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. to acquaint students with the best musical literature.
3. to acquaint students with a performance media which may not exist in the school or community.
4. to develop a deeper appreciation and understanding of music.
5. to stimulate student interest in local school music activities.

ABOUT THE PERCUSSION ENSEMBLE: The Illinois State University Percussion Ensemble was organized at ISU in 1967. The group consists of members who are proficient on all of the percussion instruments. The group presents concerts both on campus and on tour consisting of both "light" and "heavy" selections and some programs include original compositions by the members and their director.

Mr. Roger Faulmann, the ensemble's director, holds a B.M.E. degree from Baldwin-Wallace College in Berea, Ohio and an M.M. degree from the University of Michigan. He is a member of the ISU faculty and is doing doctoral work at the University of Illinois.

THE PROGRAM: The program will be selected form the following:

Prelude and Allegro — Edward W. Volz
a study in dynamics and rhythmic counterpoint for snare drum, tambourine, tom-toms, timpani, suspended cymbals, triangle, gong, and bass drum.

Three Pieces for Percussion Quartet — Warren Benson
1. Allegretto
   for suspended triangle, small snare drum, wood block, large snare drum, castanets, large tom-tom or field drum, suspended cymbal, and bass drum.
2. Scherzino
   for milk bottle, triangle, wood block, mall snare drum, and small tom-tom.

3. Fughetta alla Siciliana
for tambourine, snare drum, triangle, field drum, suspended cymbal, large tom-tom, gong, and bass drum.

Percussion On The Prowl
Walter Anslinger
for triangle, bass drum, chimes, suspended cymbal, gong, bongos, tambourine four tunable tom-toms, snare drum, and tympani.

Encore in Jazz for Percussion Septet
Vic Firth
for four timpani, two snare drums of different sizes, military drum, vibraphone, indian drum, marimba, cowbell, bongos, conga drum, and a dance drum set.

3+2
Harold Farberman
for xylophone or marimba, glockenspiel or bells, snare drum and castanets, tom-tom, triangle, bass drum, tambourine, and three tympani.

Suite of Five
Richard Jackoboice
for snare drum, tenor drum, claves, hand cymbals, triangle, bass drum, marimba, xylophone, and tympani.

Ideas for research and discussion:

1. Discuss all the different instruments ahat the ensemble will be using and place them in catagories: those with definite pitch and those with indefinite pitch; those that are struck, and those that are shaken or scraped; those that are membrane instruments and those that are not.
2. Discuss the use of "junk" in percussion ensemble compositions. such as milk bottles, broken glass, and etc.

SOME OTHER INSTRUMENTS IN THE PERCUSSION SECTION:

sleigh bells
ratchet
slapstick whip
rhythm sticks
sandpaper blocks
siren whistle
slide whistle
tone blocks
bird whistle
wind machine
finger cymbals
bell lyra

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
Also any music dictionary or any general encyclopedia.

If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:
Illiniis Midstate Educational Center

Materials prepared by Judith Mathieson, Assistant to the Music Director
Please write any comments and/or criticisms concerning live performances to Edward N. Spry, Music Director.

Illinois Midstate Educational Center
905 N. Main
Normal, Illinois

Pre-Program Material
for
Illinois State University Percussion Ensemble

TO THE TEACHER: The ISU Percussion Ensemble will be performing for you and your students. We have prepared this material for use in the classroom, and hope you will find these facts and suggestions helpful.

THE OBJECTIVES to be acheived by the presentation of live musical performances are:

1. to expose students to a degree of excellence of performance not attainable by most public school groups or individuals.
2. to acquaint students with the best musical literature.
3. to acquaint students with a performance media which may not exist in the school or community.
4. to develop a deeper appreciation and understanding of music.
5. to stimulate student interest in local school music activities.

ABOUT THE PERCUSSION ENSEMBLE: The Illinois State University Percussion Ensemble was organized at ISU in 1967. The group consists of members who are proficient on all of the percussion instruments. The group presents concerts both on campus and on tour consisting of both "light" and "heavy" selections and some programs include original compositions by the members and their director.

Mr. Roger Faulmann, the ensemble's director, holds a B.M.E. degree from Baldwin-Wallace College in Berea, Ohio and an M.M. degree from the University of Michigan. He is a member of the ISU faculty and is doing doctoral work at the University of Illinois.

THE PROGRAM: The program will be selected form the following:

Prelude and Allegro — Edward W. Volz
a study in dynamics and rhythmic counterpoint for snare drum, tambourine, tom-toms, timpani, suspended cymbals, triangle, gong, and bass drum.

Three Pieces for Percussion Quartet — Warren Benson
1. Allegretto
   for suspended triangle, small snare drum, wood block, large snare drum, castanets, large tom-tom or field drum, suspended cymbal, and bass drum.
2. Scherzino
   for milk bottle, triangle, wood block, mall snare drum, and small tom-tom.

3. Fughetta alla Siciliana
for tambourine, snare drum, triangle, field drum, suspended cymbal, large tom-tom, gong, and bass drum.

Percussion On The Prowl — Walter Anslinger
for triangle, bass drum, chimes, suspended cymbal, gong, bongos, tambourine four tunable tom-toms, snare drum, and tympani.

Encore in Jazz for Percussion Septet — Vic Firth
for four timpani, two snare drums of different sizes, military drum, vibraphone, indian drum, marimba, cowbell, bongos, conga drum, and a dance drum set.

3+2 — Harold Farberman
for xylophone or marimba, glockenspiel or bells, snare drum and castanets, tom-tom, triangle, bass drum, tambourine, and three tympani.

Suite of Five — Richard Jackoboice
for snare drum, tenor drum, claves, hand cymbals, triangle, bass drum, marimba, xylophone, and tympani.

Ideas for research and discussion:

1. Discuss all the different instruments ahat the ensemble will be using and place them in catagories: those with definite pitch and those with indefinite pitch; those that are struck, and those that are shaken or scraped; those that are membrane instruments and those that are not.
2. Discuss the use of "junk" in percussion ensemble compositions. such as milk bottles, broken glass, and etc.

SOME OTHER INSTRUMENTS IN THE PERCUSSION SECTION:

sleigh bells
ratchet
slapstick whip
rhythm sticks
sandpaper blocks
siren whistle
slide whistle
tone blocks
bird whistle
wind machine
finger cymbals
bell lyra

Suggested Reference Sources:

HARVARD DICTIONARY OF MUSIC by Willi Apel, Cambridge: Harvard U. Press
GROVE'S DICTIONARY OF MUSIC & MUSICIANS, ed. Blom, Eric & Denis Stevens
Grout, Donald Jay, A HISTORY OF WESTERN MUSIC, NY: W.W. Norton & Co.
Also any music dictionary or any general encyclopedia.

If you do not have any reference books on music in your library, now is a good time to suggest some titles to your librarian. Also you might contact the Corn Belt Library System in Bloomington.

This Live Performance Sponsored by:
Illiniis Midstate Educational Center

Materials prepared by Judith Mathieson, Assistant to the Music Director
Please write any comments and/or criticisms concerning live performances to Edward N. Spry, Music Director.

Second
MID-STATE
CONFERENCE
FOR
MUSIC
EDUCATION

Bloomington, Illinois
October 1, 1969

A SUMMARY REPORT

by

Illinois Mid-State
Educational Center

and

Office of the
Superintendent of
Public Instruction

SECOND ANNUAL
MID-STATE CONFERENCE FOR MUSIC EDUCATION

October 1, 1969
Illinois Wesleyan University
Bloomington, Illinois

SUMMARY REPORT

Table of Contents

Keynote Address . . . . Page 1
"The Arts: Problems, Predictions, Potentials and People"
George M. Irwin, Chairman, Illinois Arts Council

Luncheon Address . . . . Page 9
"The Missing Ingredient"
Thomas Wisniewski, Assistant Professor of Music, University of Illinois

Closing Address . . . . Page 14
"The Direction of Music Education in Illinois"
Christopher Izzo, Executive Director, IMEA

Recapitulation of Discussion Group Comments . . . . Page 18

Listing of Participants . . . . Page 22

NOTE: Speeches were typed directly from tapes made at the time of their delivery.

THE ARTS: Problems, Predictions, Potentials & People

George Irwin

It is a real pleasure for me to be here and to share a few thoughts with you. I am always pleased to see groups like this that cut across several lines and get at something that is very important to me, and I am sure, to you, too. In our society today where communications at all levels is of paramount importance, arts institutions and community leaders must be increasingly aware of responsibilities and opportunities to develop a quality of life in our communities not heretofore realized. The problem of communications is not only a problem of transporting arts and exhibits, but is a problem of direct communication with audiences. In our concern to develop new audiences for the arts, we must take advantage of every 20th century technique and not continue to delude ourselves that 19th century procedures or art froms are necessarily relevant to audiences today.

This search for new audiences must concern itself with new thinking and programs, and new art itself which encourages our creative artists to experiment with these new 20th century materials and sounds. What corporation today would be successful without a Research and Development Department?

New arts patrons must be found if the arts are to be expected to pay their way at the box office. Yesterday's single patrons are being replaced by a large number of donors, by government at all levels, and in more recent years, by corporations. Corporative funding today is vital to the continued existance and growth of our art institutions.

Just as our leaders in business, industry and education look to the future and plan for tomorrow, so arts managers, teachers and administrators have a major responsibility to seek the best talent and thinking available not only for today's problems but for the continuing security of tomorrow.

A climate must be created and made more attractive for our artists to live and work -- a climate which encourages creativity, the practice and perfection of one's craft. The arts and the artists are one of the state's most valuable assets. Industry has recognized this fact by placing the quality of cultural programs in a prospective location high on the list of criteria. The community cultural climate is an important fact as well as the presence of adequate and skilled labor, transportation, and other economic factors.

Well, how do the arts fit into our concern for the community in general? First, I think that it is important to understand the pressures that have caused and will cause an ever increasing demand for the arts.

The arts are an urban phenomena and thus a second pressure is the urbanization of our society. Today 65% of our people are city dwellers and by the yaar 2,000 this will reach 76%. These problems of growth and changing economic situations directly effect the arts and are not confined to metropolitan centers. The problems of parking, urban growth, deteriorating areas where art buildings are located, downtown redevelopment programs, the impact of television, and many other community problems are intimately involved with the community's support of music, art, drama and dance.

The third pressure will be the significant increase in free time. Herman Conn and Anthony Weiner calculate by the year 2000 the average employee will have 218 free days a year, and they further state that we may well see a rationing of theatre, museum and concert attendance. It is hard to believe that this prospect is only thirty-one years away. Today, both business and labor leaders at local and national levels are concerned that their employees enjoy opportunities in our increasingly affluent society which brings with it an expanded amount of free time. These labor and business leaders have a real concern for the programs and opportunities which can provide internal stimulation, involvement, a development of a sense of values. The arts certainly qualify here, and can offer far more stimulation and beneficial use of free time than external stimulation activities such as TV watching.

Otto Whitman, director of the Toledo Museum, recently stated that aimless use of free time was the greatest destructive force in cities today. Whitman deplored early retirement which he labeled forced leisure, along with unemployment. He stressed the value of museums, theatres, orchestras, libraries and other cultural institutions in providing antidotes for boredom, but linked too much idle time with restlessness at all age levels.

The fourth pressure is the increased recognition of the arts in our elementary and secondary educational system. Arts Councils can help here by cooperating with teachers of the arts, coordinating the mechanics and communication necessary to transport children to arts institutions and artists into the classroom, for example. The administrative burden on our overloaded school system could be considerably eased. Even more important, however, the efforts of coordinated community program in bringing together school authorities and professional arts directors can result in educational programs using the best resources of all institutions. The use of professional artists in school programs not only opens new vistas for both teacher and student, but provides expanded employment opportunities for artists. New programs are stimulated. This, it seems to me, is similar to the reinvestment of business capital or the development of industrial research programs.

The fifth pressure is in the increase of the number of our young people obtaining college educations. If there has been a cultural explosion anywhere in this country, it has been on the college campus. Increased cooperation which involves the artist more directly with the students is a responsibility and concern of colleges as well as elementary and secondary schools. Here is where attitudes and interests of tomorrow's audiences can be stimulated, encouraged, and in fact, formed for a life time. Increasingly, these educational institutions are recognizing the fact that while they have a responsibility to provide an education for the student who comes to the campus, they are at the same time an influence in the region in which they are located. This is especially true in the fields of the arts. I think it significant that new college facilities for the arts are being built so that programs in music, theatre, art and dance can develop cooperatively in the sharing of these facilities.

The sixth pressure is on the record and still rising participation in the arts on an amateur basis. For example, there are more than 1,000 amateur orchestras, as you perhaps know, several thousand theatre groups, and who knows how many Sunday painters. Statistics can be misleading, but it has been true for several years that more people attend concerts and visit museums than go to baseball and football games and other popular entertainment programs. However, the growth of our professional arts organizations has not increased significantly beyond that of our economy or our population growth.

These then are the pressures on the arts. Now let's take a look at some of the significant changes. Not too long ago the arts were centered on our Atlantic and Pacific seaboards. Today, urban areas all over the country-- almost eighty -- are developing cultural centers, be it in Atlanta or Fort Worth with new performing arts complexes, Urbana with the handsome new Krannert Center, or Tacoma where an old police station was converted into headquarters for local arts organizations. Not only has there been a flurry of construction, but in 1966 alone, some 300 new arts organizations were given tax exempt status. All but five states have some new group. Today, there are thirty established dance companies and 110-200 non-professional dance groups, 79 major metropolitan orchestras, and over 1,000 semi-professionals or amateurs. There are 35-40 professional opera companies performing on a regular basis and somewhere between 600-700 others; 50 resident professional theatres, and approximately 5,000 theatrical groups and well over 600 art museums.

In addition to arts organizations, new arts service associations have been organized and older ones have become more effective. There are approximately 19 today. The sources for funds for the arts are changing too. The individual is still the mainstay of support, but in recent years foundations, corporations and government funds are playing a more important role. Nonetheless as most of you know, funds are still far from sufficient.

The phenomenal growth of community and state arts councils in recent years is another significant change in the arts. Today there are more than 400 community arts councils -- there were only 4 in 1946--- only 25 years ago. The state council movement is equally dramatic. The first one was first established in 1960 in New York and in 1962 there were three. The Illinois Arts Council dates from 1963. Today there are councils in every state and in four of the five state territories.

I would like to read you some quotes from recent reports which we prepared and distributed through the Illinois Arts Council to our state legislators. The $200,000 provided by the state for the 1967-69 biennium which ended June 30, has provided the catalyst for the Illinois Arts Council's budget of well over $950,000. The funds supplied by the state were augmented by monies raised by the council, the national endowment for the arts, municipal sources, foundations, corporations, and individuals. In developing a program in the arts, the Illinois Arts Council is the leader amont the nation's state art councils in generating private and other government grants to supplement the funds supplied by the state. As a result, the council has been able to sponsor visual and performing arts projects that have reached communities of every size throughout Illinois. We feel that the emphasis should be placed on taking the arts to the people where they live, where they customarily assemble. They should not be expected to come to large centers to enjoy the best of artistic tradition.

In this past biennium the Illinois Fine Arts Council visual programs included 4 traveling exhibits of professional Illinois painters, 5 photographic shows, exhibits from a collection from the Art Institute, exhibit of Illinois craftsmen, and the 60 piece Illinois sculpture show which has been so assembled as to be divided into 4 smaller shows. The council curator transports the shows in our own vehicle, supervises and assists in the installation, and is prepared to give related talks. The council's performing arts programs included the introduction of the National Theatre for the Deaf to Illinois, Theatre in the Streets that performed in the inner city the past two years, and the acclaimed three week engagement this spring of the Stratford Festival Co. Eight leading modern dance companies have performed, conducted seminars, and offered lecture demonstrations throughout the state.

In letters, the council made achievement in literature awards to native writers and has arranged this past spring a program in which noted poets, both from Illinois and throughout the country, have read their works to students in their own schools. The technical assistance in the consultant's program has made it possible for communities of varying sizes and resources to call upon services of experts in the fields of art, architecture, music, theatre, dance and others.

To guide its various programs, the Illinois Council regularly assembles advisory panels on art, dance, cinema theatre, music, architecture and literature.

The arts, because they speak directly to our innermost feelings, possess a capacity for reaching children which is virtually unique. Those who have performed before audiences of young people will attest to the immediancy and potency of the response. The arts are being recognized as an integral part of education. In almost all the programs being developed by the council, the young people of Illinois receive strong consideration. Artists invited to participate in performing arts programs are requested not only to perform, but also to conduct workshops or mast classes or present lecture demonstrations or seminars.

The Council is in the third year now of a program that brings professional musicians directly into our schools through the young audience program which I think you are well acquainted with. In the past year alone there have been over 200 concerts in the schools in Heron and Alton. The council contributed funds that made it possible for the Chicago Symphony to offer concerts in Macomb and Quincy last year. Lastly, this summer the symphony performed in Chicago parks using the Council's mobile stage unit. Other instrumental groups and other cities have also been aided.

With the beginning of our sponsorship of the Harper Theatre Dance Festival in Chicago in the fall of 1967, leading dance companies in the country have given lecture demonstrations in addition to regular performances in Chicago along with master classes and workshops and have veen in residence in Decatur, Normal, Peoria, Carbondale, Edwardsville, Quincy and Macomb.

During the American Valley Theatre's recent engagement at the University of Illinois at Urbana, the Council helped in bringing bus loads of youngsters from surrounding towns. When the Council brought the Stratford Festival from Canada to Illinois the mid-week matinee was set aside for school groups. Over 7,000 students saw productions of Hamlet and the Optomist. In addition, during the third week of the engagement, members of the company, actors, directors and designers, conducted five seminars at the Goodman Theatre to which students and educators throughout the area were invited to exchange ideas with the Canadians.

On February 18th of this year, George Starbuck came to Sacred Heart High School in Rolling Meadows. The first of sixteen poets of merit and distinction making 168 visits this spring to 86 Chicago schools, both public and private, reading their own works and then discussin them with the students. Several workshops with teachers were scheduled. The program awakened the students to the fact that poetry is being written by Americans who come from lives like their own. This spring's pilot poetry program was partially funded by the National Endowment Fund for theArts and its success confirmed by numerous educators provides the incentive for the Council to expand the project in the comming school year.

Our touring exhibit of paintings, sculpture and crafts made it possible for hundreds of youngsters who do not live in the urban centers with museums to appreciate the work of Illinois artists and art in general. These exhibits were seen in Jacksonville, Mendota, Galesburg, Streator, Charleston, Wheeling, Mattoon, Kirkland, Lincoln, Freeport, and Monmouth to name a few.

In the school year of 1967-68, the Illinois Arts Council in cooperation with the Chicago Board of Education, established a state-wide program, Under Titel III, of demonstration centers in the fine arts concerned with the training of audiences in theatre, music and dance through educational materials accompanied by quality performance. Demonstration Centers were established in seven Chicago Public Schools, 2 parochial schools and eight communities throughout the state.

Four years ago the state councils established a national office known as the Associated Council of the Arts. This national private organization has developed programs, conferences, seminars and arts information service, research and publications programs, including the quarterly Cultural Affairs. This is our national journal of the arts published by ACA featuring articles by authors of note and experience, a jornal covering developments in the arts that have wide implications for individual and community life, and for the nation. The journal also reports regularly on activities related to arts in business, education, government, foundations, and state and community councils. The Illinois Arts Council is distributing 2500 subscriptions of this magazine throughout the state, included I know is at least your public library, and I trust that a number of you are on our mailing list.

Corporate support of the arts which is new money for the most part, will incraase as corporate managers are impressed with the management abilities of arts organizations, as well as their artistic offerings. The language of planning, research, market studies, cost analysis, and customer service certainly applies here, and is understood by the prospective corporate donor. He may have some difficulty in defining the arts, and their role in our lives today, even though he may be increasingly aware of their importance, but he can certainly understand and recognize a well administered arts program. Only when the local arts organization has done the best job possible of managing itself in setting artistic goals and standards, in showing that it recognizes its total community role, can that group expect corporate officials to contribute corporate money or the time and talents of company personnel.

Several years ago, Dunns Review questioned 300 business leaders across the country in order to find out the extent of corporate involvement in the arts, Surprisingly, or perhaps, not too surprisingly, 57% of the group felt that business had no responsibility to support the arts, and 34% were convinced that such an obligation exists. Obviously, a first-class selling job was demanded when seeking corporate help for the arts. However, in the Rockefeller Panel Report on the Performing Arts, which I trust you are acquainted with, it is pointed out that although there is growing interest in and support of the arts by corporation, their contributions in all fields have taken only 1% of taxable income. The report states that only slightly over half of our corporations in the United States give anything at all to the arts. Of the total contributions made by these corporations, only a tiny fraction --3 to 4% -- go for the support of arts programs. The panel calls for arts organizations to take the lead and not assume that a corporation will give to the arts because they are there.

The first meeting in January of 1968 of the newly formed business committee for the arts was, I believe, on of the most significant actions for increasing corporate support and concern for arts activities. Douglas Dillon was chairman of the hundred member committee, composed of business executives throughout the country. In the original call for such a committee, David Rockefeller, president of the Chase Manhatten Bank of New York stated: "First, such a committee would conduct research on a national basis to provide statistical analysis for voluntary support being generated on behalf of the arts. Second, it would provide expert counseling for business firms seeking to initiate new programs or expand existing ones. Third, it would carry on a nation-wide program of public information to keep corporations informed of opportunities that exist in the arts and to apprise the artistic community of what corporations are doing in their particular fields. Fourth, it would work to increase the effectiveness of cultural organizations in obtaining voluntary support from business and industry and to encourage the involvement of' more businessmen as trustees of cultural groups." Increasingly, we see evidence of the development of corporate concern, stimulated more recently by the major urban crisis confronting all of us.

I would recommend to you an interesting article in Fortune Magazine, the August 1968 issue, entitled "Business Wrestles with its Social Conscious." The National Press just last year carried an article reporting a proposal by William Stole former chairman of American Can Company, and recently for the Committee of Economic Development. Mr. Stolk wants industry trade associations to be converted from, as he says, "rear guard defenders of the status quo" into agencies to advance the public interest and promote social welfare programs. Stolk also urged every corporation to appoint an executive vice president to take charge of the company's social responsibilities, or urban development, civil rights, and education. As business grows and acts of this new social concern, the opportunities in arts development should not be overlooked as they are an integral part of the quality of city life.

And it should be noted, too, that labor unions are corporate prospects for arts support. Statistics developed by business research firms and the government itself should not be overlooked. The United States Department of Commerce, for instance, has stated in one of their publications, that 28 tourists a day visiting a cultural attraction in the city equals a new business with a $100,000 payroll. The proper use of 20th century communication facilities could do much to increase our audiences for the arts now estimated at only 4%. Art and technology can join hands and benefit small towns as well as big cities in the process.

Corporate planning, corporative funding and programming and a new community-wide concern for the arts can make the work of arts organizations much more meaningful. We would like to see more arts programs which include a mixture of theatre, visual arts, music and dance. More arts events should be held in tents, parks, public building lobbys, schools. Those of us involved' in the arts must make a greater effort to break the traditional mold and go where the people are.

The character of our cities is changing rapidly today. The city as a setting for arts experiences is a state of mind to be cultivated by educational, civic and arts leaders alike. We need to re-introduce drama, and excitement and an attractive environment back into our towns and cities.

Special attention must be given to arts programs for low income areas, and comprehensive arts programs involving the city and college. Today it is economically and technologically feasible to rebuild our cities and towns with a sense of style and beauty rivaling the best of the past. However, no analysis has been made nor assessment taken on the growing attempt of public and private organizations to improve the quality of city life.

Concernment -- not money -- is the essential ingredient, if our cities are to survive as one of mankind's prime achievements instead of a monument to technological polution.

THE MISSING INGREDIENT

Thomas Wisniewski

How frequently have you heard the phrases "orchestra programs growing by leaps and bounds", or "strings are on the up swing", or "Suzuki type program is flourishing in Podunk Center"? I am certain that we have all heard such statements, and some of us may have even believed these statements. But let us look at the situation as it really is.

There are probably more string programs and orchestras in this state than when I walked into my first public school classroom nineteen years ago, but I doubt if the quality of instruction has improved. We are inclined to think that instruction has improved, but I believe this to be an illusion....an illusion created by a few people that are doing a really outstanding job. If you have been observant and objective, you will notice that very few of the orchestras that perform at regional or national conventions are top-notch. The great percentage of them should be considered mediocre at best. Why then do we think these groups are outstanding? Because our ears are tuned to such unbelieveably bad performances that when an organization manages to start and stop together with just air intonation we begin to bathe the group and the director in superlatives. If you feel this to be an exaggeration, stop for a moment and try to recall the orchestras that you have heard at the meetings that you have attended.

Why does this condition exist? Let us examine objectives. I can recall hearing these objectives and/or philosophies expounded nineteen years ago, and many, if not all, are operational today. Let us list the common ones: 1. The fun group -- forget all other aspects but be sure that the learning process is fun. 2. The public relations group -- see our nice uniforms? We can also be entertaining and play at P.T.A. meetings. We may even march at the next parade. And if you think that is ridiculous, I remember picking up a journal about two years ago, and reading where an orchestra in Indiana was having wheels fitted to the cellos and basses so they could march at the homecoming parade! 3. The music education group -- everybody should have an opportunity to play a musical instrument. (child's bill of rights!) So what if we have nine trombones, thirteen trumpets and only eight violins? Forget orchestral balance; forget music. Everybody should have a chance to play. 4. The music therapy group-- Johnny is a trouble maker in my class and besides he will never be a fine academic student. Those music fellows will straighten him out. 5. The citizenship group -- a child who blows a horn will never blow a safe, or playing an instrument teaches a child how to be a good citizen. This may all sound ridiculous to you but there are organizations in this state that mirror these examples--far too many of them.

Now let us draw our attention to the string teacher and/or orchestra director and consider the following observations. The majority of string teachers who happen to be good string players generally do a very poor teaching job because they have never given much thought to string pedagogy, so merely fake their way through "teaching". Lessons become vehicles for displaying our own technical prowess. The student is expected to mirror the teacher and anything that comes anything close to the teacher's imagined playing position is accepted by the teacher. If the teacher plays violin or viola, students on the cello or bass perform on their instrument with such flagrant positional problems that one wonders how they manage to hold the instrument, much less play it. Needless to say, this teacher cannot imagine why his charges play so badly out of tune. The teacher that is a string minor at times takes his position a bit more seriously. It seems that some of the better teachers can be found among these ranks, because they have been forced to think about string problems, and come up with solutins, but alas, even here, the number of individuals that will take the time to work out logical musical solutions to their problems are relatively few in number.

Perhaps the most frustrating aspect of all is that few individuals in both categories will do anything to help their situations. Some attend continuing education centers, but few do more than pay lip service to that which is expected of them. The chasm between the school musician and the competent private teacher and professional is widening. The major reason for this lies in the poor teaching job most music educators perform. The competent private teacher and professional have spent a great portion of their lives perfecting skills. Why should they extend themselves and provide opportunities in the ways of clinics, seminars, and master classes when they know that the people who need the greatest amount of help never attend these sessions?

Why then do we critize the professional and the student teacher for lack of involvement when far, far too many so-called school musicians do absolutely nothing to up-grade their own teaching? The vicious cycle is complete. The effect this will have on the modern symphony orchestra should not tax anyone's imagination. We are all aware that there are more symphony orchestras in the nation than ever before. And we are also aware of the fact that empty desks still exist in the string sections of our great orchestras of the nation.

What then is the quality of the secondary symphony orchestra? the performers in them, and the preparation of the new generation of instructors? Have the colleges and universities contributed to this perplexing situation? Yes. Consider the graduate whose training is insufficient to teach. In addition consider the string performer who shows the slightest skill in performance and is placed in an applied music program. Upon graduation he discovers that he cannot survive in the professional world because he does not play well enough. He then perpetuates the addage, "Those who can, do; those who can't, teach". He now finds himself teaching and fails at this. He fails for the following reasons: (1) he considers teaching beneath his dignity particularly teaching a string class at the grade school level. (2) Since he would rather, play, he spends a good deal of his time gaining performance experience and not thinking through his teaching process. (3) and most important of all, he is not pedagogically or emotionally prepared to teach. In addition, some colleges and universities use instructors in methods in string education courses who have never taught in the public schools and perhaps worse of all, have no experience in teaching grade school string or instrumental classes. Without question, the unfortunate aspect here is that these people are **not training** the college student to teach.

Now the final question. How many individuals do you know who failed in their instrumental work in the public schools only to find them several years later with a doctorate, administering the school district or teaching in an institution of higher learning? This of course is not just limited to music. Every subject area has its share of individuals.

What understanding do these individuals have? Out of all of this chaos what are the possibilities and chances for a really successful state-wide string program? Where do the responsibilities lie? Quite frankly, I think we are all responsible for the long list of failures in string education, and it will be up to us to work our way into effective programs.

Let us examine how effective programs can be developed and maintained. Changes are recommended for our music education students in our colleges and universities. Change the four-year undergraduate course of study to five years. During the fifth year, the prospective teacher will spend two quarters student teaching interspersed with classroom work with a specialist in that field, aiding him in working out problems the student encountered while teaching. Here, too, a great responsibility falls on the shoulders of successful teachers in the field. If they are to accept the student teacher in their work area, it is their obligation to give that student a supervised teaching experience and not have them file music, clean instruments, perform secretarial duties, issue uniforms, etc. If the teacher in the field takes his work seriously, then he must also accept the guidance of the student teacher as a professional obligation and not pass it off as a burdensome and unpleasant task designed to impede the progress of the performing organization.

The educational curriculum is bogged down with courses that have no practical relation to the teaching of strings. This is not to say that all of these courses should be abandoned; needless to say, some should be abandoned and the remaining given a transfusion of materials pertinent to the teaching experience. Students sometime complain about a lack of practice time, because of the many academic requirements. Here again, courses that do not significantly relate to the teaching experience ought to be dropped and substitutions made. If the music student had an option, he would probably do nothing but spend time practicing his instrument and graduate as an illiterate music technician, assuming of course that he had practiced. Colleges and universities can help by using the institutions' talents and facilities in an organized manner to aid the teacher in the field when he calls for it. To offer organized programs that will catapult the less experienced teacher into action. The future of the movement is dependent on this organized aid. Time does not allow us to find all of the ailments that exist in the college curriculum. There are others who can do this more capably; however, the curriculum committee should take a long, hard look at their courses of study and up-date them to include a twentieth century outlook.

The major task of developing an effective orchestral program lies in the hands of teachers in the field today. The phrase "help thyself" could not be more poignantly applied. Listed below are some of the more important aspects to be considered:

(1) Examine yourself. Assuming that you have the mental acuity to work with the above average musically talented and/or gifted child, do you have the oral acuity and pedagogical skill necessary to teach the instruments you teach and get the desired results? Do you have the necessary conducting skill? Too frequently teaching and playing is obscured by faulty baton technique. If your group sounds and looks dull, look at yourself for the reason and don't blame the superintendent or principal.

Schools today are big business operations and schools' administration will not back failing programs. Prove to them that you are giving the students a meaningful music experience and they will back you in your program to the utmost.

Curiously enough, I did some investigating in regards to this five-county area, and with sixty-seven school districts here, I was amazed to find only two high school orchestras and four junior high orchestras. I would hope that the school board members and superintendents that are here would carefully look into their programs and develop a balanced program which is a program of general music being the trunk of a very sturdy tree; band, chorus and orchestra are the branches that emanate from this trunk. Without this we do not have a balanced program.

(2) Organize your thoughts and presentations regarding your pedagogical problems of the instrument you teach. There are major differences between the four bow string instruments. Plan your teaching day no matter how well you play your instrument. Select your teaching material and orchestral literature with sound judgment. There are many string methods available for use in today's schools. Select one that will aid you, and more importantly, one that aids your students.

There is no reason for you to use old outdated materials. There is no single factor that will contribute more to the success of a music organization than the selection of fine literature for performance. Children today are very much aware of many of the cultural aspects that surround them. Good music is one.

(3) Discover your strengths and weaknesses; capitalize on the strengths, correct the weaknesses. Attend clinic sessions, even if you may disagree with the clinician's theory or approach. We can learn from all people, even if we learn how not to do a task we have learned something.

There are a few pedagogy courses that some institutions offer. Enroll and develop an organized method or procedure. Playing well does not guarantee that you will teach well. Your involvement in a self-development program will open new worlds for you and your students, a world where everyday is a meaningful experience.

To sum up, consider for a moment your role as a successful teacher. This may be briefly outlined as follows: (1) Personality- your group mirrors your effectiveness. They are only as effective as you are organized and convincing. (2) Organization -- plan everything from recruiting your students to the final concert of the school year. Leave nothing to chance. (3) Pedagogical principles -- know your instrument; don't fake your way through a single teaching day. (4) Be organized--select material that develops students in a logical manner. Once performance is possible, play only the finest literature available, and play it well....and I suspect this is the missing ingredient - excellence in teaching. (5) Work -- this is the key word. There is no secret formula for success. Assuming your personality is charming, your organization brilliantly planned, your pedagogical approach sound, without using work as a catalyst, all is lost.

Make school year 1969 the springboard to superb strings in the '70s and let us entitle this project "Operation Music".

THE DIRECTION OF MUSIC EDUCATION IN ILLINOIS

Christopher Izzo

I can see a trend today that can be condensed into two words-generation gap. The senior in high school remains pretty much constant -- eighteen years of age. Each year we get farther away from that whether we like to admit it or not. So there is the generation gap, and unfortunately, I don't really think it is on the student's side of the fence. We are letting the generation gap get away just a little bit.

I did come up with a few things by asking some of the students just about music and education in general. One of the things one girl said was "Who am I?" and she really wanted to know. They are not too sure, because they hear everything; they read the papers, and they find out that they are an awful lot of things.

I heard a comment made here in one of the reports that these are not the typical teenagers that are here today. I only ask this, "what is a typical teenager?" You think about it. Certainly not the ones you read about in the paper. These are the ones we are measuring everything by, whether we admit it or not.

They also ask "what am I?" Well, that is a good question. Many of us ask this whether we are teenagers or not. I think you must find the real needs of teenagers from the youngsters themselves.

Ten years ago, I sat in on one of my first contest meetings in the State of Illinois, and they said we needed a stronger grade school program. The elementary general music program must be stronger. I have heard that same statement six times today. Now I don't doubt but what it isn't getting stronger, but the question is how strong is it getting, and if it's not getting strong enough to satisfay you, why isn't it?

I think today's topic should be "The Direction of Music Educators in the State of Illinois". I think we should be more concerned with that. Because as we go, so goes the music in Illinois.

Mr. Wisniewski has talked about the well-balanced program referring to general music, band, chorus and orchestra. But what about the music the kids are screaming after today? Doesn't that fit into the well-balanced program. Seriously, you get no-nos from the directors, and I am speaking of performance now, and often the directors themselves cannot agree whether a band is good or not.

I have heard all of the no-nos -- marching bands, pro and con; stage bands, pro and con; rock and pop music doesn't belong in the classroom, should it be there or shouldn't it. Seriously, people, we have no choice, because some little clown in Chicago who has never had the benefit of a music education degree, is doing a tremendous job of selling it all over, and he is sort of out-fumbling us whether we like it or not, because he is getting into the homes and we are not, and I think the big question is,why?

If we are going to be innovative -- and I think that's a great word -- I think we are going to have to start being just that and not making a report to that. Let's get out, let's find out what is going on. Let's see where we are going. Set down with your teenage son and find out what life is really about. There is a lot of truth in that -- sit down with a lot of those teenagers and they will enlighten you. Like a little girl said to me, "man if you don't tell ' what's what, man you are zooed out". Who knows what zooed out means? I do -- now. I got a whole list of words if you want them that you can use when you walk into the classroom, and you can swing with today's teens. Of course, it may put a hitch in your get-a-long, but you are going to do very well with the students, and I think that this is important.

Seriously, saying something and doing something are so different, and I am no different than anyone else. It is a hard tiresome job. You fight the counselors, you fight the administrators,(and you all lie a little bit about this; you don't fight them as much as you think). I think we tend to blame others; we tend to blame the counslors and the administrators, but after all he is the man in the front office and knows where he can spend a buck.

You have to sell something, and this came up today. First, personality--how important is it? You know when you get down to one thing again, that awful-awful stumbling block, that teenager, they can make or break you. I have seen great, and I mean great teachers, no I won't use that word, great trained music people who don't quite make it as teachers. And yet they have all of the material in the world to work with. But they have missed one thing....the wants and needs of their public and their people, but above all of the teenagers.

Another tendency we have is avoiding something that means a lot more work to us. So we blame someone else, or we go in the other direction. And I think we have to be very careful about this. When we talk about this, let's go one step beyond and let's take one thing out of a meeting such as today. Let's take it back and work on it. Don't try to do them all. Obviously, we haven't done them in a number of years, but if we all just progress in one of them, we are going to get somewhere.

Involve your students in your musical performances; they will be better motivated to play better music. This was illustrated to me recently when our band was preparing to do a black light routine. I have never seen youngsters work so hard together even early in the morning I could find them painting, wrapping drum sticks, checking black lights, rewiring. And musically they did the best show they have ever done, because they wanted to do it (and they had to because there weren't any lights on for seventeen minutes!)

We find another trend as you read the paper. Are contests holding their own? They are up to par or a point, but are they going to continue to grow? Summer band camps are showing a downward trend. The summer festivals are holding their own, but I don't know which way they are going. We read of 50,000-100,000 people going to them---now why? What is happening there that we are not getting hold of just a little bit? It isn't necessarily the rock, but the symbolization, the need, the desire, the want, something has happened to the teenager.

How many of us are trying to understand what is happening? I don't say go home and start a rock band all over the school. We are going to do a rock show, and I have no idea what is going to come out of it. I may lose my job when they find out that I an unnecessary, but I'm letting the kids run the show. There is one way to cut the budget! This will be their show. Unfortunately, I think we are afraid at times. Turn them lose, let them go after it-- with guidance -- they will come to you for it. Let's go over to their side just a little bit. Find out what they are talking about, and get in the proper perspective. Find out what they are thinking, what they are doing.

I have some quotes here. This one came up in the MENC magazine. "What can you do in your state to capitalize on the current wave of interest of rock as a musical and social phenomena"? Leonard said "Let's give Brahms andBeethoven a sabbatical!" It is time for music education to get moving in the 20th century.

The music critic of the New York Times asks, "Are school music programs really about to become relevant to the age in which we are living?" The fact is that rock does not need the music educator. This is from your MENC, your national office, "it and its creator performing in public have done very well on their own, and will continue to thrive as long as rock relates to people." The question is, can music educators get along without rock? Now, I don't say we can't, we can. But you ask yourself that if you are looking to the future. If you are looking to the future, you ask yourself this, and come up with an answer for your own situation and you feel that this is right then you live with it. Thomas Willis in the Chicago Tribune said, "if I had my way every school music teacher, in addition to the European classics, would know a lot about ear-based, improvisatory music which remains perfectly satisfactory to the vast majority of the human race. He should also listen to his students."

Thomas McClusky of the Rocky Mountain News said, "some of the attending music educators suggested that rock shouldn't be brought into the classroom because it is the creation of the young people. They don't want the establishment messing around with it." I find this position that he goes back and forth with true; they don't want us messing with it to the point it is analyzed. This is something that they feel, and I think that we have to understand that.

The trend of having meetings such as this conference here today is great. I think they are wonderful; I think a lot comes out of them, if we do something. You have many doors open to you through the Office of the State Superintendent of Public Instruction with Frank Laurie and Dr. Johnson. They have all kinds of sessions going on all over the state all year around -- your state festival of the IMEA, your district festivals where you can get a pulse where you can find out what the need is, where you can build, where you can get in there, where you talk about this end of it.

Let us recognize our teenagers' through their feelings, what their true feelings are, what they are going after, and I think in return there is nothing more beautiful than a group or a single teenager, because they know. They want you, they need you, but in return they want to be wanted. Let's make that a trend, sort of a mutual admiration society, in our music education programs, whether general, performance or any other area, but see their side of it, then we know that they are going to see our side of it.

RECAPITULATION

The following comments are condensed versions of statements made during the various discussion group meetings and reflect the consensus of opinion of the participants in the goups.

I. What is being done, or should be done, for the non-organization music makers in the schools?

Stage bands should be included in the curricula of our schools.

Don't organize individuals; organize systems for offering music to all.

Offer guitar classes. The teacher must initiate and then get administrative approval. This could lead to interest in bass, cello, etc.

Use harmonicas, ukeleles, songflutes, recorders and tonettes.

Get them to enjoy music and have good memories so that they will approve funds for music programs when they are board members!

Use films, stereos, tape recorders and rhythm instruments.

Require music education appreciation courses.

1. Use performers and composers from the class
2. Start with their socio-economic level.
3. Start with today's music and work backward to earlier eras.
4. Give students something to work with physically.

A variety of enrichment programs are being used -- guitar clubs, folk song groups and the like.

Students don't want teachers tastes imposed upon them.

General students should develop musical connoisseurship.

Gifted students should be in a performance oriented program. It would be a mistake to put gifted and general students in the same class.

In the non-organizational areas the student should be the innovator.

II. What should the music education program in your school give to the students/and/or the community?

Youth music is becoming more sophisticated and will be around for a long time,i.e. the Beatles.

Make students aware of what is happening in legitimate "arts".

Don't give up standards - expand them instead.

Music has been pushed aside in preference to "academics" which are stressed for admission to college.

Not just rock; not just Bach, but correlate with the arts as a unique form of expression.

A musical program is successful if there is a high rate of involvement.

The attitudes of teachers, administrators and public are influenced by the success of the program.

Music education needs to remember the need for the teaching of fundamentals, particularly in the early grades.

Music education needs to be involved with the community at large. This includes adult education.

Develop a level of proficiency in your students before placing them in a group.

K-8 music should be required to help channel the student toward the things that he is best at -- an idealistic view!

A well organized sequential program straight through is essential toward understanding and appreciation so that all students have an empathy for music.

Innovative surveys to determine interests of kids and desires of parents.

Existing separate programs of assemblys by professionals, high school dances, combos as special music at conventional programs.

Humanities classes - music as it relates to the other arts, contemporary and historical.

Creative general music class generating excitement with physical participation on instruments and exposure to plurality of the music world.

III. What is the function of the contemporary sound in our schools?

Age influences acceptance of unfamiliar music.

Loudness is a periodic weapon used by each generation.

The best way to destroy "Rock and Roll" is to teach it.

Don't be so formal about music - recitals, etc.

By labeling rock "their" music, you separate it. Teachers often do not know "their" music.

Join them instead of fighting them.

Kids want rock in their schools but not academized. They are not concerned about form or style, rather what it does to their emotions. It is an escape "to" something rather "away from" something.

Creativeness leads to new musical forms.

We must not close doors. The idea that "if you haven't tried it, don't knock it" has merit.

Music teachers usually don't know anything about rock bands.

Have a guitarist accompany your chorus.

There is not enough money or experienced teachers to teach electronic music. Yet there would be no harm in the teacher experimenting with the students in this area.

IV. Other Significant Comments

Why aren't more students enrolled in music education major courses in this generation?

The K-12 program needs to be better coordinated, with goals more clearly defined.

A music teacher must be flexible.

Bring professional artists into your classrooms.

Colleges are not teaching students how to cope with actual problems they will encounter in the classroom--time, equipment, traveling from one building to another, etc.

Student teachers do not receive proper supervision and don't have as much practical training as they should.

Colleges and universities should look at teacher training programs and make changes which are necessary to better equip our teachers to teach our children.

A good teacher is one who incites me to work!

Our goal is to develop sensitivity, awareness and appreciation through understanding.

Most college training is inadequate -- need a five-year program for preparation. Teachers are traditionally trained, but cannot work with students.

The image of the woman music teacher in the elementary music program needs help -- male help. Men are needed at this level.

The colleges should stress personality, elementary and high school group singing, and coaching in place of appreciation.

7th and 8th grade boys disrupt the music program. Give it to them in grades 1-6 and let them choose if they want music in grades 7 and 8.

Teachers may not feel competent and will go into a speech instead of showing how something is done. Music class is often just a social activity.

We need overall curriculum revisions.

The sessions were theraputic and stimulating even if sometimes a bit non-objective.

The presence of students in the discussinn groups was a great aid in communication and understanding.

Where are audiences? We need to have relevant, popular concert

Are we teaching attitudes to college music-education majors?

Can all individual students practically become involved in the musical area they want to pursue?

SECOND ANNUAL
MID STATE CONFERENCE FOR MUSIC EDUCATION

Oct. 1, 1969

Conference Participants

Miss Jill Anderson
Student
Clinton High School
Clinton, Illinois 61727

Mrs. Donna Armitage
Vocal Music Teacher
Bellflower Schools
Bellflower, Illinois 61724

Dr. Eric Baber
Professor of Education
Illinois State University
Normal, Illinois 61761

Mrs. William Barton
Vocal Music Teacher
St. Mary's School
Pontiac, Illinois 61764

Gabriel Baumgardner
English Teacher
Bloomington High School
Bloomington, Illinois 61701

Robert Beebe
Band Director
Pontiac High School
Pontiac, Illinois 61764

John Bennett
Student
Western Illinois University
Macomb, Illinois 61455

Mrs. Mary Lou Bes Grove
Music Instructor
Lincoln School
Fairbury, Illinois 61739

Cathy Bielenberg
Student
Bloomington High School
Bloomington, Illinois 61701

Dr. Gordon Bird
Director of Bands
Northern Illinois University
DeKalb, Illinois

Mrs. Phyllis Blaum
Music Teacher
Elkhart & Broadwell Elementary
New Holland, Illinois 62671

Wayne H. Blunier
Assistant Co. Supt. of Schools
Court House
Pontiac, Illinois 61764

Jacquelyn Brigham
Counselor
University High School
Normal, Illinois 61761

Bruce Brinckley
Band and General Music
Chiddix Junior High School
Normal, Illinois 61761

Dr. James Brinkman
Acting Chairman
Department of Music
Western Illinois University
Macomb, Illinois 61455

James W. Brown
Vocal Music Instructor
Tri Valley Schools
Ellsworth, Illinois 61737

Ralph A. Carter
Elementary Band Director
Woodland Schools
R. R. #2
Streator, Illinois 61364

Mr. Raymond Caton
McLean County Supt. of Schools
Livingston Building
Bloomington, Illinois 61701

Clarence J. Claflin
Supt. Unit District #10
Chestnut, Illinois 62518

Froncie Condit
Student
Low Point-Washburn High School
Washburn, Illinois 61570

Frank T. Grzych
Student, Western Illinois U.
1302 W. Calhoun
Macomb, Illinois 61455

Doug Hahn
Student, Western Illinois U.
1302 W. Calhoun,
Macomb, Illinois 61455

Helen Hannah
String Teacher
Lincoln District #27
208 Broadway
Lincoln, Illinois 62656

Paul Heyboer
Assistant Professor/Woodwinds
Illinois Wesleyan University
Bloomington, Illinois 61701

Teresa Hill
Vocal Music Teacher
Odell Community Schools
Odell, Illinois 60460

Dr. Robert Hills
Professor of Music
Western Illinois University
Macomb, Illinois 61455

Richard Hishman
Music Education Chairman
Illinois Wesleyan University
Bloomington, Illinois 61701

Cal Holstein
Band and Chorus Teacher
Beason Schools
Beason, Illinois 62512

Jerome C. Hood
Instrumental Music Teacher
Chiddix Jr. High
Normal, Illinois 61761

Mrs. Clarence Imhoff
Board Member's wife
Roanoke, Illinois 61561

Mr. George M. Irwin
Chairman, Illinois Arts Council
Quincy, Illinois

Christopher Izzo
Executive Secretary, IMEA
LaSalle Peru High School
Peru, Illinois

Janet Hoblit
Student
Atlanta High School
Atlanta, Illinois

Dr. Robert Jones
Supt., Lincoln High School
Lincoln, Illinois

Robert E. Jorgensen
Coordinator of Music
Urbana Schools
1002 S. Race Street
Urbana, Illinois 61801

Dr. Clifford Julstrom
Professor of Music
Western Illinois University
Macomb, Illinois 61455

Mrs. Carol Ann Kelley
Vocal Music Instructor
Forrest-Strawn-Wing High
Forrest, Illinois 61741

Thomas L. Kelley
Jr. High School Instr. Instructor
Dwight Elementary School
Dwight, Illinois 60420

Dale Kimpton
Head, Music Extension
University of Illinois
608 S. Mathews
Urbana, Illinois 61801

Miss Janet Kingsley
Music Supervisor
Bellwood Schools
Bellwood, Illinois

Mrs. Marjorie Kiper
Music Supervisor
Unit #429
Pontiac, Illinois 61764

Mrs. Dorothy Knapp
Vocal Music Instructor
Centennial School
El Paso, Illinois 61738

Mr. Robert Koper
Music Department
Western Illinois University
Macomb, Illinois

Virginia Langellier
Music Specialist
Lincoln District #27
208 Broadway
Lincoln, Illinois 62656

Mr. Frank Laurie
Music Supervisor
Office. Supt. of Pub. Instruction
325 S. Second Street
Springfield, Illinois

Harry R. Lovell
6th Grade Teacher
Washington School
Bloomington, Illinois 61701

Harold C. Luhring
Band Director
McLean-Waynesville-Armington Hi
McLean, Illinois 61754

Penny McCubbin
McLean-Waynesville-Armington Hi
McLean, Illinois 61754

Dr. Catherine F. McHugh
Professor of Music
Southern Illinois University
Carbondale, Illinois 62901

Marie M. Martin
Assistant County Supt. of Schools
Court House
Lincoln, Illinois 62656

Miss Paula Mason
Music Education Student
Illinois Wesleyan University
Bloomington, Illinois 617 1

Miss Judith Mathieson
Music Assistant
Ill. MidState Educational Ctr.
905 N. Main
Normal, Illinois 617 1

Mrs. Harriet Mogge
Educational Director
Summy Burchard Company
Evanston, Illinois

Greg Meyer
Student
Danvers High School
Danvers, Illinois

Nellie Moline
McLean Co. Supt. of Schools
Livingston Building
Bloomington, Illinois 61701

Marjorie Mosier
Vocal Music Education
Lincoln School
Fairbury, Illinois 61739

John Nafziger
Student
Stanford-Minier High School
Stanford, Illinois

Don Jeanes
Student
Illinois State University
Normal, Illinois 61761

William Nemozten
Executive Director
Quincy Society of Fine Arts
Quincy, Illinois 62301

Dr. Carl M. Neumeyer
Director, School of Music
Illinois Wesleyan University
Bloomington, Illinois 61701

Roberta Olson
Student
Lexington High School
Lexington, Illinois 61753

Miss Carol O'Hare
Music Education Student
Illinois State University
Normal, Illinois 61761

Ronald Onken
Principal
Forrest High School
Forrest, Illinois 61741

Harlan W. Peithman
Professor of Music
Illinois State University
Normal, Illinois 61761

Betty J.Persenaire
Elementary Music Teacher
Unit #5
Normal, Illinois

Jeanne Petkoff
Elementary Teacher
Bent School
Walnut & Roosevelt
Bloomington, Illinois 61701

Mrs. Marilyn Porter
Secretary
Ill. MidState Educational Ctr.
905 N. Main
Normal, Illinois 61761

Connie K. Rapp
Elementary Music Teacher
Epiphany School
1002 E. College
Normal, Illinois 61761

Vernon Rector
Vocal Music Teacher
New Holland-Middletown Unit 22
New Holland, Illinois 62671

Marjorie Reeves
Vocal Music Coordinator
1900 West Monroe
Springfield, Illinois 62704

Dr. James Robertson
Professor of Music
Eastern Illinois University
Charleston, Illinois

Maxine Rogers
Private Piano Teacher
Armington, Illinois 61721

Paul E. Rosene
College Supervisor
Illinois State University
Normal, Illinois 61761

Herbert Sanders
Professor of Music
Illinois State University
Normal, Illinois

Mrs. Marjorie Schierer
Vocal Music Instructor
Low Point Washburn High School
Washburn, Illinois 615[illegible]

Sister Joanne Schneider
Classroom [illegible]
414 N. [illegible], Illinois 61764
Po[illegible]

Msgr. Francis P. Schmitt
Director
Boys Town Choir
Boys Town, Nebraska

Mary Schrader
Instructional Supervisor
208 Broadway
Lincoln, Illinois 62656

Paul Schrock
Board Member
Washburn, Illinois 61570

Russell D. Seaton
Vocal Music Teacher
Tri Point High School
Cullom, Illinois 60929

Miss Mary Selk
Director of Music Education
Stevenson School
2106 Arrowhead Drive
Bloomington, Illinois 61701

James W. Shive
Administrative Assistant
Olympia Unit School Dist. #16
Minier, Illinois 61759

Robert C. Smith
Associate Professor
Illinois State University
Normal, Illinois 61761

Edward N. Spry
Music Director
Illinois MidState Ed. Center
905 N. Main St.
Normal, Illinois 61761

Miss Dorothy Spinka
Music Education Student
Illinois Wesleyan University
Bloomington, Illinois 61701

Mrs. Judith [illegible]eers
Grad Assistant, Music Education
Illinois State University
Normal, Illinois 61761

Frank Suggs
Music Education Teacher
Illinois State University
Normal, Illinois
61761

Sister Rose Erin Sullivan
Music Instructor
705 N. Roosevelt Ave.
Bloomington, Illinois 61701

Dr. Forrest D. Suycott
Dean of Fine Arts
Sallee Hall
Western Illinois University
Macomb, Illinois 61455

James Thornton
Music Department
Illinois State University
Normal, Illinois 61761

Dr. Dorothy E. Tulloss
Associate Professor of Music
Southern Illinois University
Edwardsville, Illinois 62025

Juanita Van Ostrand
Music Instructor
Pontiac-Esmen School Dist. 430
Pontiac, Illinois 61764

Nan Wegener
Student
Western Illinois University
321 Corbin
Macomb, Illinois 61455

James D. Welch
Director of Music Education
School District #117
Jacksonville, Illinois 62650

Joseph M. Wilson
Chairman Department of Music
Illinois State University
Normal, Illinois 61761

Ruth Wilson
High School Music Instructor
Gridley Schools
Gridley, Illinois 61744

Thomas J. Wisniewski
String Education & Extension
Specialist
University of Illinois
608 S. Mathews
Urbana, Illinois 61801

Mrs. Donna Woods
Elementary Vocal Music
Farmer City Comm. Schools
Farmer City, Illinois

Ralph Woolard, Project Director
Illinois MidState Educational Ctr.
905 N. Main
Normal, Illinois 61761

Joseph Wright
Band Instructor
Forrest-Strawn-Wing High School
Forrest, Illinois

Lyle M. Young
Professor of Music
Illinois State University
Normal, Illinois 61761

John Zehr
Student
Hopedale High School
Hopedale, Illinois

Keith Zimmerman
Band Instructor
Lincoln Dist. #27
208 Broadway
Lincoln, Illinois 62656

Mr. Loren Zimmerman
President
Byerly Music Company
Peoria, Illinois

FINE ARTS CURRICULUM STUDY

for

Pontiac Consolidated District #429

April 10, 1970

Consultants

Music	Art
Paul Rosene, Illinois State University	Mary Packwood, Illinois State University
Richard Hishman, Illinois Wesleyan University	

Illinois Mid-State Educational Center
905 N. Main
Normal, Illinois

Ralph Woolard Project Director	Edward N. Spry Music Director

April 10,1970

Max Myers, Supt.
Pontiac Community Consolidated Sit. #429
Pontiac, Illinois 61764

Dear Mr. Myers:

Earlier this year it was our pleasure to meet with you and members of your staff to discuss the possibility of doing a fine arts curriculum study for the Pontiac Elementary Schools. At that time, we explained how our consultants would work with your staff in developing a curriculum guide and that we would also make recommendations for the implementation of the new program.

With your approval, our consultants have met regularly with your fine arts staff over the past several months. Together, they have developed goals for the respective programs, defined the skills that should be developed at various grade/age levels, determined the resources needed for effective teaching and considered staff in requirements to implement the new program.

We have appreciated your cooperation as well as that of your staff. If we have overlooked any relevant considerations, please do not hesitate to let us know.

Sincerely,

Ralph W. Woolard
Project Director

RWW/mrp

TABLE OF CONTENTS

Art Curriculum

A. Beliefs 1

B. Grade Level Guide 3

C. Resources 11

D. Recommendations for Implementation 21

Music Curriculum

Preface 23

Basic Assumptions 26

Recommendations for Design of Vocal Music Curriculum . . . 28

Listening Program 31

Creative Program 31

Reading Music 32

Recommendations - General Music Program 33

Instrumental Music Program 34

Objectives in Instrumental Music 36

Specific Instrumental Experiences 37

Recommendations - Instrumental Music Program 38

Priorities 40

Summary 41

Appendix A 42

ART CURRICULUM

A. BELIEFS

I. Goals of the art program in the general development and growth of our children.

The art program in the Pontiac Elementary Schools is based on the theory that all children are creative. Prime emphasis is placed on acceptable design appropriate to each age in each art product resulting from each creative art activity. Our purpose is that children shall learn and grow through the following from essentials of artistic growth and development.

a. Aesthetic Growth - Aesthetic growth of the child through creative work is revealed in his increasing sensitivity toward the use of the principles and elements of design. He should be learning to discuss these principles and elements as found in his work, in the work of his classmates, in that of famous artists, and his environment.

b. Perceptual Growth - Perceptual growth is evident in the child's growing response to visual stimuli from the earliest conceptual response to the most intricate analysis of visual observation. Perceptual growth is also evident in response to tactile, auditory, and olfactory stimuli.

c. Intellectual Growth - The intellectual growth of the child through creative work is revealed in his increasingly complex awareness of himself and his environment; and his increasing ability to solve the problems encountered in his work.

d. Physical Growth - Physical growth of the child through creative work is gained through his capacity for visual and motor coordination; in the way he controls his body, performs skills, and uses tools.

e. Social Growth - Social growth of the child through creative work is evident in his assumption of responsibility for the things he is doing, and for the care and use of the tools and materials he is working with, and for the needs and accomplishments of other children in the classroom.

f. Emotional Development - The emotional development of the child is enhanced by his satisfaction and sense of accomplishment in creative work.

g. Creative Growth - Creative growth of the child consists of the power to use freely and independently and to apply the six aforementioned components of growth for an integrated effort which for him is a new idea or way of doing something that he has invented or discovered and to carry this idea through to completion.

II. Roles of Personnel

a. The role of the art teacher is that of a person who -

1. Sees art as a significant part of general education.
2. Recognizes that all children are creative.
3. Respects the varying abilities of children to create.
4. Has a knowledge of and interest in children.
5. Can communicate with the student in order to see purpose and intent.
6. Uses problems as a challenge to explore new possibilities for working with students.
7. Bases the art program on ideas instead of things, student involvement instead of dictated methods, many approaches instead of one, experiences instead of projects.
8. Provides experiences which will challenge the mind and the creative abilities of all students.
9. Knows and understands the process through which students develop the ability to perceive and become aware, to explore and invent, to design and create.
10. Knows art materials and processes.

b. The role of the classroom teacher in relationship to art is that of a person who -

1. Recognizes that all children are creative.
2. Respects the varying abilities of children to create.
3. Understands the art program and its importance to the general education of all children.
4. Displays evidence of understanding and respect for art education and helping all students develop a healthy attitude toward art.
5. Teaches art at times beyond the regular art period.
6. Encourages the appreciation of art by displaying art prints and student work in the classroom and encouraging thoughtful discussion.

B. PROGRAM

GRADE 1

I. production of works of art

a. Two-dimensional

1. Drawing with crayon and chalk on various papers.
2. Painting with tempera paints and fingerpaints.
3. Cutting, tearing, pasting and arranging construction paper and collage materials.
4. Printing with sticks and sponges.

b. Three-dimensional

1. Inventing constructions with formed construction paper.
2. Folding, cutting, curling, and pasting paper to enhance flat work.
3. Forming Christmas tree decorations.
4. Modeling clay forms.
5. Constructing stick puppets.

II. Judging works of art

a. Art elements

1. Choosing colors for the emotional meaning in the illustration.
2. Using lines to enclose meaningful shapes.
3. Indicating appropriate textures for detail.
4. Selecting shapes to increase the concept of people, things, and animals.

b. Relationships of art elements

1. Using the whole page to design ideas.
2. Adding shapes which relate to the main theme.
3. Using warm and cool colors to show ideas.
4. Relating like elements in the illustration.

III. Looking at works of art.

GRADE 2

I. Production of works of art

a. Two-dimensional

1. Drawing with crayon and chalk sometimes using crayon resist.
2. Painting with tempera paint, brushes and sponges.
3. Painting with fingerpaint using tools.

4. Cutting, tearing, arranging and pasting construction paper, wallpaper, and other materials.
5. Printing with sticks and sponges.

b. Three-dimensichal

1. Using formed paper to make 3-D products.
2. Making standup dioramas.
3. Making paper masks.
4. Making group mobiles.
5. Modeling clay.
6. Constructing simple puppets.

II. Judging works of art

a. Art elements

1. Selecting colors for their emotional value in the illustration.
2. Using lines and shapes to create the illusion of space on a flat surface.
3. Using texture to add detail.
4. Using shapes that increase the concept of things, people, and animals.

b. Relationships of art elements

1. Considering the whole page in making a picture.
2. Adding shapes and details which relate to the main theme of the illustration.
3. Showing the essential characteristics of the environment in pictures.
4. Using contrast of value for emphasis.
5. Coloring with warm and cool, light and dark colors.

III. Understanding our art heritage

GRADE 3

I. Production of works of art

a. Two-dimensional

1. Drawing with crayon, chalk, and using the technique of crayon resist and crayon scratchboard.
2. Painting with tempera paint, brushes, sponges, and other tools.
3. Painting with fingerpaint using tools for value contrast.
4. Cutting, tearing, arranging and pasting construction paper, wallpaper, tissue paper, fabrics and other collage materials.
5. Printing with sticks, sponges, kitchen gadgets, mounted rubber cut-outs and vegetables.

6. Stenciling with crayon or paints.
7. Painting murals.

b. Three-dimensional

1. Construction forms from paper by cutting, bending, slotting, curling, pasting and stapling.
2. Constucting dioramas and tabletop scenes.
3. Making paper masks.
4. Making simple paper mache forms such as puppet heads
5. Making group mobiles.
6. Modeling clay animals, people and pots.
7. Constructing with preformed cardboard boxes and forms and scrap materials.

II. Juding works of art

a. Art elements

1. Using color for its emotional value.
2. Understanding and use of texture in art products.
3. Understanding and use of proportion to indicate space.
3. Using line to show space.
5. Using secondary, intermediate hues.
6. Showing differences in value and intensity of color.

b. Relationships of art elements

1. Using overlapping of shapes on a 2-D surface.
2. Showing greater mastery of concepts of space and the drawing of objects.
3. Selecting detail to greater benefit.
4. Using contrast in value of color for emphasis.

III. Understanding our art heritage.

a. Identify objects in the painting
b. Compare paintings of similiar subjects.

GRADE 4

I. Producing works of art

a. Two-dimensional art

1. Drawing from real objects and from the imagination in pencil, crayon and chalk.
2. Using crayon resist and scratchboard.
3. Painting pictures and craft objects with tempera paints using stiff and soft bristle brushes.
4. Cutting and tearing paper, arranging and pasting it to make pictures.

5. Assembling collage materials using tissue and construction paper, cloth, yarn, seeds, cardboard and scrap materials.
6. Printing with vegetables, found objects, sticks and stencils.
7. Making group murals using a variety of materials.

b. Three-dimensional art

1. Making a cardboard loom and weaving on it.
2. Making a paper mache object with a simple form such as a puppet, fish, or bird.
3. Assembling Christmas Tree ornaments.
4. Making group mobiles.
5. Modeling clay with the pinch, slab, and coil methods.

II. Judging works of art

a. Art elements

2. Using line to enclose space.
2. Using geometric, representational and free forms.
3. Mixing and using various colors for related and contrasting harmonies.
4. Seeing and using texture in his art products with its use in his art work.

b. Relationships of art elements

1. Repeating colors and forms within a composition.
2. Creating a balanced composition.
3. Recognizing the necessity of a center of interest.
4. Using overlapping forms and size relationship in creating space.

III. Understanding our art heritage.

a. Recognizing the presence of the art elements and principles in works of art.

b. Studying the expression and communication powers of art.

GRADE 5

I. Producing works of art

a. Two-dimensional art

1. Drawing of nature objects and other real objects.
2. Drawing from imagination and from memory with pencil, crayon, chalk and felt-nib pens.
3. Using crayon resist or scratchboard.
4. Painting from real and imaginary objects.

5. Studying color during aunit on color including color mixing, color for mood, contrasting color values and changing color intensity.
6. Cutting, tearing construction, magazine sheets and tissue paper, and then arranging and pasting in place.
7. Assembling collage materials using tissue and construction paper, cloth, yarn, seeds, straws, toothpicks and scrap materials.
8. Printmaking with vegetables, fingerpainting for a mono print, brayer printing and silk screen with a simple screen.

b. Three-dimensional art

1. Creating stitchery by first practicing stitches on cardboard with needle and string, using chain, satin, running stitches, and French knot, then planning and executing a stitchery on cloth.
2. Assembling a paper mache animal on rolled paper armature.
3. Modeling with the pinch, slab, and coil construction.
4. Inventing a three dimensional form using toothpicks on balsawood.
5. Creating three dimensional shapes from paper using a sharp cutting tool and the scoring method for folding curves.
6. Making Christmas decorations and ornaments.

II. Judging works of art

a. Art elements

1. Using many kinds of line for a line picture.
2. Employing intensity and value in paintings.
3. Understanding primary and secondary colors; recognizing the effect of adding neutrals realizing the tremendous number of colors made possible by mixing.
4. Achieving texture in sketching and painting.
5. Recognizing and being able to draw objects as three dimensional forms.

b. Relationships of art elements

1. Repeating colors and forms within a composition to achieve unity.
2. Understanding size relationships, placement on the page, overlapping in creating space relationships.
3. Recognizing the importance of a balanced composition and a center of interest.
4. Becoming aware of the importance of technique and the variations possible through experimentation with tools and media.

5. Recognizing that changes in color quality may appear to change when surrounded by other colors.
6. Considering design in terms of the material to be used.

III. Understanding our art heritage.

a. Exploring the lives and careers of past and present artists.

b. Recognizing the presence of the art elements and princi in works of art.

GRADE 6

I. Producing works of art

a. Producing two-dimensional art by -

1. Drawing nature objects and other real objects, and drawing from imagination and from memory in pencil, crayon, chalk and India ink, sometimes using crayon resist, scratchboard, or ink wash.
2. Painting real and imaginary objects, sometimes working from sketch, painting and staining craft objects.
3. Cutting and tearing construction paper, arranging and pasting it, and using it in combination with drawing and painting media.
4. Printmaking by using vegetables, and brayer printing.
5. Learning the fundamentals of elementary perspective.

b. Producing three-dimensional art by -

1. Creating three dimensional objects from a 2 dimensional media using paper and cardboard.
2. Constructing a wire sculpture and mounting it on an appropriate base.
3. Creating a paper mache form on a wire armature.
4. Carving a plaster vermaculite, soap or synthetic carving blocks.
5. Constructing balanced mobiles with small groups of students working together.
6. Designing and constructing a form of shelter from materials of their own choosing.
7. Constructing with reed, tissue and string.

II. Judging works of art

a. Art elements

1. Using color as a means to achieve space on a two dimensional surface by varying intensity.
2. Employing line as an avenue to giving the illusion of space (perspective) and in increasing variety.

        3. Using value of color to produce a more forceful composition.
        4. Selecting and using form in two and three dimensions.
        5. Portraying texture with increasing competence.

    b. Relationships of art elements

        1. Recognizing that repetition in shape, form, line, color and texture leads to a unified composition.
        2. Realizing that the media used must be considered in determining design.
        3. Increasing awareness of technique and the development of new techniques thru experimentation.
        4. Developing perspective through line and shape, use of color and value in indicating volume.

III. Understanding our art heritage

    a. Studying the lives and careers of past and present artists.

    b. Recognizing the presence of the elements and principles of art in works of art.

GRADE 7

I. Production of works of art

    a. Two-dimensional

        1. Drawing done with such materials as pencil, charcoal, chalk or pastels, crayons, felt tip markers, and ink.
        2. Painting with tempera, water color, and ink wash.
        3. Collage done with tissue, construction paper, fabrics, found objects, etc.
        4. Participation in group projects consisting of murals and bulletin board displays.
        5. Printing by means of found object monoprints, styrofoam and cardboard for relief prints.

    b. Three-dimensional

        1. Sculpture done with such materials as paper, wire, found objects, clay, wood, and soft carving materia such as plaster or synthetic stone.
        2. Weaving done with paper and yarn.
        3. Jewelry done with found objects, wood, and wire.

II. Judging works of art

    a. Art elements

1. Understanding and using variations in line.
2. Understanding and using color variations - warm and cool, light and dark, bright and grey.
3. Understanding and applying color theory such as complementary and analogous color schemes.
4. Understanding and exploring real and simulated textures.

b. Relationships of art elements

1. Applying and understanding the principles of unity.
    - (a) Associating oneness and harmoney with unity.
    - (b) Realizing that repetition creates unity.
2. Applying and understanding emphasis
    - (a) Associating variety with emphasis.
    - (b) Using emphasis in one's own work.

III. Understanding our art heritage.

a. Recognizing styles ofvarious periods of art history.

b. Identifying the work of well-known artists.

c. Discovering the meaning in abstract and non-objective art.

GRADE 8

I. Production of works of art

a. Two-dimensional

1. Drawing done with pencils, charcoal, chalk, pastels, crayons, felt tip markers, and ink.
2. Painting with tempera, watercolor, ink, and acrylics.
3. Arranging tissue, construction paper, fabrics, found objects, to make collages.
4. Participating in group projects consisting of murals and bulletin board displays using applicable materials.
5. Printing by means of linoleum, wood block, and stencil.

b. Three-dimensional

1. Making sculpture from paper, wire, found objects, clay, wood and soft carving material such as plaster or synthetic stone.
2. Weaving done with any applicable materials such as paper, yarn, string, plastic strips, weeds, etc
3. Making jewelry with wood, wire, soft metals and found materials.

        4. Pottery done by hand building and formed on the potter's wheel.
        5. Stitchery on cloth with a variety of materials.

II. Judging works of art

    a. Art elements.

        1. Understanding and using monochromatic and analogous color schemes.
        2. Using value and intensity of colors to express ideas.
        3. Applying and understanding shape or mass in 2 and 3 dimensional products.
        4. Understanding and using ways to simulate space on a flat plane.

    b. Relationships of art elements

        1. Considering symmetrical, asymmetrical, and radial design.
        2. Discovering differences and simularities between physical and visual balance.
        3. Applying and understanding continuity for organizi movement through repetition, alteration and/or progression.

III. Understanding our art heritage.

    a. Recognizing styles of various periods of art.

    b. Studying the use of the elements and principles of art as used in works of art.

    c. Discovering meaning in the art of the present.

C. RESOURCES

I. Increasing knowledge and understanding by -

    a. Studying books about art and artists

    b. Reading well-illustrated artistic books

    c. Studying about the field of teaching art to students.

II. Becoming familiar with resources

    a. Books

        1. For Teachers

*Andrews, Michail. CREATIVE PRINTMAKING. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963.

*Horn, George, BULLETIN BOARDS. New York: Reinhold Pub., E.P. Dutton and Co., 1960.

Packwood, Mary (Ed.), ART EDUCATION IN THE ELEMENTARY SCHOOL. Washington D. C. N.A.E.A., 1967.

Rainey, Sarita R., WEAVING WITHOUT A LOOM, Worchester, Mass.: Davis Pub., Inc., 1956.

Wachowiak, Frank; Ramsey, T. K. EMPHASIS ART. Scranton, Pa.: International Textbook Co., 1965.

Wankleman, Willard F.; Wigg, Phillip; Marietta; ARTS AND CRAFTS FOR ELEMENTARY AND JUNIOR HIGH SCHOOL TEACHERS, Dubuque, Iowa: Wm. C. Brown Co., 1968.

2. For Students - this is a partial list of books that should be available for student use.

   (a) Art history, biography and museum

   Bagre, Monique and Others, INTRODUCTION TO THE VISUAL ARTS. New York: Tudor, 1968.

   Borden, Helen, PICTURE HAS A SPECIAL LOOK. Hale, 1965.

   Chase, Alice E. LOOKING AT ART. New York: Crowell, 1966.

   Chase, Alice E. FAMOUS PAINTINGS. Platt and Mank, Pub.

   *Craven, Thomas. THE RAINBOW BOOK OF ART. Cleveland: World, 1956.

   De Borhegyi, Suzanne, MUSEUMS: A BOOK TO BEGIN ON. New York. Holt, Rinehart, Winston, 1962.

   *Duggan, Alfred, ARCHES AND SPIRES. New York: Pantheon, 1962.

   *Girard, Robert. LEARNING ART IN ONE YEAR. Sterling, 1968.

   Glubok, Shirley. THE ART OF ANCIENT EGYPT. New York: Atheneum, 1962.

   Glubok, Shirley, THE ARTS OF AFRICA. New York: Harper and Row, 1965.

Glubok, Shirley. THE ART OF LANDS IN THE BIBLE. New York: Atheneum, 1963.

Glubok, Shirley. THE ART OF THE ESKIMO. New York: Harper, 1964.

Glubok, Shirley. THE ART OF THE NORTH AMERICAN INDIAN. New York: Harper, 1964

Glubok, Shirley. THE ART OF THE ETRUSCANS. New York: Harper, 1967.

Glubok, Shirley, THE ART OF ANCIENT MEXICO. New York: Harper, 1968.

*Glubok, Shirley. THE ART OF ANCIENT ROME. New York: Harper and Row, 1965.

Gollwidzer, Gerbard. ABSTRACT ART. Sterling, 1964.

Grigson, Geoffrey. MORE SHAPES AND STORIES. Vanguard, 1967.

Harkonen, Helen. CIRCUSES AND FAIRS IN ART. Minneapolis, Minn: Lerner Pub. Co., 1964.

Kay, Helen. HENRI'S HANDS FOR PABLO PICASSO. New York: Abelard-Schuman, 1965.

*Lavine, Sigmund A. HANDMADE IN AMERICA. New York: Dodd, Mead and Co. 1966.

*Manley, Sean. ADVENTURES IN MAKING. New York: Vanguard, 1959.

*Moore, Janet. MANY WAYS OF SEEING. New York: World, 1968.

*Munro, Eleanor, ENCYCLOPEDIA OF ART. New York: Odyssey Press, 1964.

Paine, Roberta M. LOOKING AT SCULPTURE. Lothrop 1968.

*Price, Christine, THE STORY OF MOSLEM ART. New York: Dutton, 1964.

*Price, Christine. MADE IN THE RENAISSANCE.

*Price, Christine. MADE IN THE MIDDLE AGES. New York: E. P. Dutton, 1961.

Raboff, Ernest, PABLO PICASSO. New York: Doubleday, 1968.

*Ripley, Elizabeth. BOTTICELLI. New York: J. B- Lippincott, 1960.

*Ruskin, Ariane. PANTHEON BOOK OF ART FOR YOUNG PEOPLE. Boulder, Colo.: Pantheon, 1964.

*Simon, Charlie May. ART IN THE NEW LAND. New York: E. P. Dutton, 1954.

*Tunis, Edwin. COLONIAL CRAFTSMEN. New York: World, 1965.

*THE GOLDEN ENCYCLOPEDIA OF ART. New York: Golden Press, 1962.

Ziegfeld, Hill. ART TODAY, 5th Ed., New York: Hold, Rinehart and Winston.

(b) Folk, Fairy and Fantasy

Anderson, Paul. RED FOX AND THE HUNGRY TIGER. New York: Young-Scott, 1962.

Bauruch, Dorothy W. KAPPAN'S TUG-OF WAR WITH BIG BROWN HORSE. Rutland, Vermont: Charles Tuttle, 1962.

Langer, Susanne K. THE CRUISE OF THE LITTLE DIPPER AND OTHER FAIRY TALES. Greenwich, Conn.: New York Graphic Society, 1963.

THE BILLY GOATS GRUFF. New York: Holt, Rinehart, and Winston, 1962.

Yamaguchi, Tohr. THE GOLDEN CRANE. New York: Holt, Rinehart and Winston, 1963.

(c) Art Methods and Principles

*Barford, George, CLAY IN THE CLASSROOM, Davis Pub.

*Bates, Kenneth, BASIC DESIGN. World Pub. Co.

BELVES, Pierre and Frances Mattey. HOW ARTISTS WORK: AN INTRODUCTION TO ART. New York: Zion, 1968.

Borten, Helen. DO YOU SEE WHAT I SEE? New York: Abelard-Schuman, 1959.

Emberley, Ed. THE WING ON A FLEA. Boston: Little, Brown, 1961.

*Horn, George F. POSTERS, Davis Pub.

Hunt, Dari and Carlson, Bernice W. MASKS AND MASK MAKERS. New York: Abington Press, 1961.

*Isenstein, Harold. CREATIVE CLAYWORK. New York: Sterling Pub. Co.

*Laliberti. DRAWING WITH PENCILS. Davis Pub. Co.

*Lidstone, John. BUILDING WITH BALSA WOOD. New York: Van Nostrand, 1965.

Marks, Mickey Dlar. SAND SCULPTURING. New York: Dial Press, 1962.

Ota, Koski, et al. PRINTING FOR FUN. New York: Obolensky, 1960.

*Rottger, Ernest. CREATIVE CLAY DESIGN. Davis Pub. Co.

*Rottger, Ernest. CREATIVE PAPER DESIGN. New York: Reinhold

*Watson. HOW TO USE CREATIVE PERSPECTIVE. Davis Pub.

*Weaver, PRINTMAKING: A MEDIUM FOR BASIC DESIGN. Davis Pub. Co.

*Weiss, Harvey. PAINT, BRUSH AND PALETTE. New York: Young Scott

*Weiss, Harvey. STICKS, SPOOLS AND FEATHERS. New York: Scott, 1962.

(d) Anthropology and Archeology

*Baumann, Hans, THE CAVES OF THE GREAT HUNTERS. New York: Pantheon, 1962.

*Cottrell, Leonard. LAND OF THE PHARAOHS. New York: World, 1962.

Glubok, Shirley. ART AND ARCHAEOLOGY. New York: Harper, 1966.

*Suggs, Robert C. LORDS OF THE BLUE PACIFIC. Greenwhich Conn.: New York Graphic Society, 1962.

*Turnbull, Colin. THE PEOPLES OF AFRICA. New York: World, 1962.

(e) Poetry

Fisher, Aileen. I WONDER HOW I WONDER WHY. New York: Abelard-Schuman, 1962.

Nash, Ogden. THE NEW NUTCRACKER SUITE AND OTHER INNOCENT VERSES. Boston: Little, Brown, 1963.

O'Neill, Mary. HAILSTONES AND HALIBUT BONES. New York: Doubleday, 1961.

(f) Picture Books

Kravetz, Nathan. A HORSE OF ANOTHER COLOR. Boston: Little, Brown, 1962.

Provensen, A. and M. KAREN'S OPPOSITES. New York: Golden, 1963.

Zimnik, Reiner. THE BEAR ON THE MOTORCYCLE. New York: Atheneum, 1963.

b. Prints

The numbers following the name of the artist and title of the painting refer to Shorewood Art Reproductions. The following list of prints should be available in the appropriate material centers.

1. Kindergarten through grade six

Edward Hicks - The Peaceable Kingdom - #823
Winslow Homer - Breezing Up - #809
George Inness - The Coming Storm- #837
Frederick Remington - The Apache - #854
Jackson Pollock - Composition - #840
Maurice Prendergast - Central Park - #824
Joseph Stella - Brooklyn Bridge - #806
Max Weber - Still Life 1950 - #801
Henry Moore - Family Group - #200
Joseph Turner - Landscape - #DR171
Theodore Gericault - Fighting Horses - #DR125
Jean Antoine Natteau - Man Standing - #DR126
Mary Cassatt - In the Garden - #818
Edgar Degas - Laundress - #1133
Edgar Degas - Two Dancers on the Stage - #1200
Edward Manet - Seaside Villa - #DR176
Claude Monet - Cape Martin near Menton - #1048
Pierre August Renoir - A Girl with a Watering Can - #102
Pierre August Renoir - Girl Reading - #1055
Paul Cezanne - Still Life - #1007
Paul Cezanne - Monte St. Victore seen from Bibenus Quarry near Aix #1105
Paul Gauguin - Femmes de Tahiti - #1064
Odilon Redon - Girl and Flowers - #1208
Henri Rousseaux - The Virgin Forest - #1027
George Seurat - LeCirque - #1155
Henri de Ioulouse - Lautree Mne de Hanorine P #1062
Vincent Van Gogh - Sunflowers - #1097
Vincent Van Gogh - Room at Arles - #1130
Vincent Van Gogh - Field at Arles - #1016
Vincent Van Gogh - Iris - #1031
Vincent Van Gogh - Starry Night
George Braque - Still Life - #1041
George Braque - Still Life with Marble Table - #1147
March Chagall - Les Plumes en Fleur - #1195
Raoul Dufy - Mediterranean Scene - #1001
Henry Matisse - The Purple Robe - #1126

Henry Matisse - The Side Board - #1110
Amedeo Modigliamis - The Woman with Red Hair - #1180
Georges Ronault - Still Life with Flowers - #1198
George Ronault - A Clown - #1179
Cahim Soutine - The Big Tree - #1096
Maurice Utrillo - Rue de Montmarte - #1044
Marice de Valaminck - Les Chaumieres - #1151
Charles Salch - Bird of the Alps - #1172
Jorg Brew - The Elder - #RD142
Peter Paul Rubens - Head of a Boy - #DR174
Max Ernst - Flying Geese - #512
Lyonel Feininger - The Church - #533
Nassily Kandindky - Lyresches - #515
Franz Marc - The Lamb - #514
Sandro Botticelli - The Adoration of the Magi - #102
Titian Rider and Fallen Foe - #DR122
Rembrandt van Rign - The Night Watch - #520
Rembrandt van Rijn= Self Portrait - #521
Li I'ang - The Return of the Duke Men of Clin #DR110
Too-Chi House Among Pines - #DR120
Persia - The Uah-mur Deer and Magpies - #DR509
Kuson - Birds in Bamboo - #409
Kyosai - Tiger - #411
Sekkyo - Bull - #406
Francisco Goya - The Bullfight - #302
Francisco Goya - Man Taming a Horse - #DR168
Pablo Picasso - Blue Boy - #DR153
Pablo Picasso - Still Life with Lemon and Oranges - #1215
Pable Picasso - Portrait of a Woman - #1197
Kandinsky - Improvisation 35 - #540
Duchamp Honan - Descending a Staircase - #1282
Hopper - 7 AM
Boccioni - Dynamism of a Cyclist - #114
Mondraan - Any Later Works

II. Jr. High School

Moore - Family Group
Picasso - Mother and Child
Degas - Race Horses
Kyosai - Tiger
Gericault - Fighting Horses
Homer - Breezing Up
Stella - Brooklyn Bridge
Van Gogh - Boats (at Saintes Maries)
Dufy - Mediterranean Scene
Utrillo - Winter Street Scene
Rouault - Heads of Two Clowns
Seurat - Le Cirque
Cezanne - Still Life
Vermeer - The Milkmaid
Gauguin - Femmes de Tahiti
Millet - The Gleaners

Inness - The Coming Storm
Cezanne The Card Players
Braque - Billiards
Van Gogh - Sunflowers
Van Gogh - Starry Night
Soutine - The Big Tree
Picasso - Guernica
Monet - Boats at Argenteuil
Rembrandt - The Man with the Golden Helmet
Davincy - Mona Lisa
Braque - Still Life - Le Jour
Toulouse Lautrec - Profile of a Woman
Renoir - The Swing
Degas - Two Dancers on the Stage
Mondrian - Any

D. THE ENVIRONMENT AND CONDITIONS OF WORK

The effectiveness of the art program is related to the quality of the environment within which the program operates. For best results there should be adequate space, materials and equipment, sufficient time for both the faculty and students to accomplish the goals of the art program; furthermore, the guidelines for evaluating student performance must be in keeping with the overall goals of the school system.

1. Schedule of Art

a. Every elementary school child should receive regularly scheduled art instruction from a certified art teacher. In addition, the classroom teacher should provide instruction in those areas most closely related to the other areas of instruction.

b. A minimum of 80 minutes per week of art instruction should be provided by the teacher of art. No art cla period should be less than 40 minutes in duration progressing to 50 minutes in the junior high school.

c. Every elementary art teacher should have a minimum of one period per day for advanced planning and preparation of materials and displays. Furthermore, a 10 minute period of time should be provided between scheduled class sessions. Since E.M.H. class groups need special attention, it would be desirable to allow additional time for preparation before these classes.

Specifically, implementation of the above recommendation would mean two 40-minute periods of art in Grades one and two; two 45-minute periods in grades three through six; and two 50-minute periods in the seventh and eighth grades. To attain this goal would entail the hiring of 2½ additional faculty for a total of five full time persons.

d. The schedule of an art teacher frequently necessitates that he cover more than one school building. If this must be done during a single day, the teacher should be allowed travel time plus preparation time. The transfer should be made during the noon lunch break.

2. Personnel

a. A certified art teacher is one who has a background in art education and general education. All art teachers should be certified art teachers.

4

b. The recommendation under 1c would mean five art persons with four assigned to grades one through six, and one in the junior high school.

3. Space and Resources

a. Students need the encouragement of seeing their art work. A display space adjacent to each classroom would be most stimulating for students. A one inch strip of tack board would be adequate.

b. No less than 50 square feet of work space should be provided for each pupil. Art rooms should be provided in each elementary school building as space becomes available.

c. It is recommended that books and prints listed under resource material in the section on program be purchased for each material center in the elementary schools, and those marked with an * be purchased for the Junior High School.

4. Evaluation of Art

Any system of evaluating student progress in art must account for three aspects: knowledge, attitude, and skill. Any meaningful evaluation of progress in these aspects should be observed over an extended period of time.

a. It is recommended that an indication of satisfactory and unsatisfactory work in art is sufficient for the primary grade child.

b. Pupil progress should be evaluated once each semester.

RECOMMENDATIONS FOR IMPLEMENTATION

1970-71 - Furnish titles of books and prints listed in the outline.

Provide a full time teacher in the seventh and eighth grades.

Hire one additional teacher in the elementary schools which would provide for a longer art period in the primary grades and two art periods in several of the upper grades.

1971-72 - Furnish additional books and prints for the library.

Hire one additional teacher to complete the plan suggestined in D1.

MUSIC CURRICULUM

PREFACE

Education in music seeks to develop in individuals an awareness of the values of the beautiful as perceived by the ear and organized and comprehended by the mind. It seeks to establish a climate of understanding through feeling, by the training and education of the emotions, in order that one can know oneself more fully. Music, as a means of aesthetic or emotional education, serves a dual function in its ability to create feeling and also to release feeling.

It is obvious from the present condition and priorities of our society that we are confronted with a massive failure to provide those experiences in meaningful ways which lead to the humanized individual - one that recognizes and lives for those values that are permanent, that shuns the meretricious, and is aware of and concerned for the enhancement of life beyond the limited potential of economic affluence.

Music is the education of hearing, listening and feeling through the ear. The composer teaches one how to hear, as the artist teaches one how to see. The expansion of these potentials in children must lead to an awareness of the beautiful, not only in the fine arts, but in life itself. This desire to seek the beautiful is, in light of the above, a primary goal for education in the remaining years of this century.

Roger L. Stevens, chairman of the Kennedy Center for the Performing Arts and former chairman of the National Endowment for the Arts, recently noted that "no great democracy has ever lasted long enough to produce a high culture." The appearance of our cities and towns and the quality of the offerings of the public media today affirm this statement. Our collective failure to teach the appreciation of beauty at an early age has resulted in the present condition of dehumanization.

This report is presented with a strong awareness of these conditions, and of the need for individuals to be concerned with the solutions. The teachers involved are to be commended for their sincere interest and concern in the improvement of the programs in music for the Pontiac elementary and junior high schools. In the preparation of the following recommendations, their insights, understandings and educational objectives were clearly stated and recognized. The value of their efforts can be limited only by the restrictions placed upon them in the implementaiton of the proposed program.

In summation, our concern is to release the creative and emotional powers of children through their involvement and understanding of music as a value that can help to fulfill their potential as human beings. These are not "practical" concerns. Art, like religion, cannot be valued in terms of dollars and cents, but their value becomes immeasurable in helping to create a satisfaction for life and for living.

With a new building for the junior high school, it is assumed that its facilities will provide an enhanced opportunity for music education. It also provides the impetus for the review of the existing program and the stimulus to plan for implementation of new programs. Since music operates on a continuum, the elementary program was given equal consideration in planning.

As programs in other areas are expanded and new programs added, it is considered essential by this committee that the program in music and the other arts be given an opportunity to move into the core of the curriculum with the development of humanities or related arts programs for all students, and that present programs be further implemented as suggested in the following recommendations.

CURRICULUM GUIDE IN MUSIC

for

THE PONTIAC COMMUNITY CONSOLIDATED DISTRICT #429

BASIC ASSUMPTIONS:

A. Music is considered primarily as a significant learning in its own right and secondarily as an enrichment subject.

B. The music program begins with the developing personality, and must be geared as closely as possible to the developmental characteristics of children.

C. The musical growth of children may be fostered only through rich, vital, and varied musical experiences.

D. The program must be sufficiently broad to enable all students to take effective, participating roles.

THEREFORE:

THE BROAD PROGRAM OBJECTIVE OF THE PONTIAC ELEMENTARY SCHOOLS' MUSIC DEPARTMENT IS TO OFFER TO EACH STUDENT THE OPPORTUNITY TO RESPOND CREATIVELY AND INDEPENDENTLY TO A WIDE VARIETY OF MUSICAL EXPERIENCES, GUIDING THE STUDENT IN THE FORMATION OF USABLE MUSICAL CONCEPTS BASED ON HIS INDIVIDUAL INTERESTS AND ABILITIES, FROM WHICH HE CAN THEN INTELLIGENTLY PLAN HIS OWN FUTURE (high school) MUSICAL EXPERIENCES.

The foregoing basic philosophy of the Pontiac Schools' Music Department is based upon the assumption that a complete musical experience involves a broad knowledge of the interrelated functions of the composer-performer-listener. To implement these interrelated functions the learner will:

A. Identify the elements of music, such as duration, pitch loudness and tone quality, in a horizontal and vertical relationship as well as rhythmic structure. The student will identify form, sound sources and other elements of music as they interrelate in a musical composition.

B. Identify the historical background contemporary with a particular musical example.

C. Identify the major stylistic influences upon music compositions.

D. Describe the function of music, through performance in choral-vocal, instrumental, and general music activities.

Recommendations for the Design of a Vocal Music Curriculum in the Elementary and Junior High Schools of Pontiac, Illinois

Formal experiences in today's schools focus on the principle of discovery learning in which the child is confronted with opportunities to enlarge his understanding of himself and his surroundings by being given opportunities to explore on his own, finding and refining the processes that lead to the achievement of his goals. He comes to recognize the consequences of his actions, develops a sense of the value of group effort and cooperation, and is given the opportunity for the application of logical thought and intuitive discovery.

Elementary music education becomes a pivotal in the total mission of the school as it seeks to provide those opportunities for healthful physical and mental growth and self-realization.

The program in specific terms focuses at each grade level in activities which provide for opportunities to respond to music. Children respond best when:

1. the musical enviornment is rich and stimulating.
2. meaning and purpose can be seen in what they are doing, and functional application can be made.
3. children can help to suggest their own learning activitie and modes of learning.
4. the means of musical participation are varied.
5. new ideas can be related to that which they already know.
6. the activities are on an appropriate level of physical, intellectual and social maturity.

7. the teacher can provide models with which the children can identify and imitate.

8. their interest is motivated and when they are ready to learn.

9. learning is positively reinforced through encouragement and recognition of progress.

10. they can evaluate their own progress and set further goals.

11. they understand the whole in relationship to its parts.

12. drill and repetition is brief, frequent and the learnings are applicable to the other activities in the class.

13. practice results in recognizeable improvement.

14. there is a problem which is clearly identified, worked wi and solved.

At each grade level the children become increasingly responsi to musical stimuli through the following procedures and activities. These are sequential but are not organized on a grade by grade basis since classes are comprised of individuals, each with specific abilities, none of which are necessarily at the same point on the scale at the same time.

RHYTHMIC RESPONSES:

a. echo clapping

b. feeling for pulse, accent, rhythm and meter

c. use of word rhythms

d. use of dunamental rhythms of walking, running, skipping, hopping, etc.

e. extension through the use of instruments

f. free rhythmic invention

g. addition of rhythms to a melody

h. discrimination regarding selection of appropriate rhythm instruments in accompaniment.

i. qualities of sound of rhythm instruments

j. methods of sound production with rhythm instruments

k. application of rhythmic ideas in action songs, singing games and dances.

SINGING RESPONSES:

a. concepts of high and low

b. tone matching

c. singing by rote

d. relating sight and sound

e. part singing through the sequence of:

    (1) dialogue and echo songs

    (2) combinable songs

    (3) songs in thirds and sixths

    (4) rounds and canons

f. adding harmonic endings

g. use of chord roots

h. chants and ostinati

i. countermelodies and descants

j. vocal chording

k. improvised harmony parts

LISTENING PROGRAM

Listening activities are designed to provide pleasure, develop listening skills, creative abilities and a knowledge of music literature; and to promote an understanding of music symbols, vocabulary, form, design and of humanity. The program in behavioral terms assures that:

a. the child learns to enjoy music that is meaningful to him.

b. listening is active rather than passive.

c. the child is aware of the structure or sequence of musical events within a given work

d. he recognizes works frequently hears, and is guided in developing a repertory of compositions of varied styles, types, periods and composers, including examples from all periods and diversified cultures.

g. he recognizes types of music, i.e., program, absolute and forms such as the suite, song, concerto, opera and symphony.

CREATIVE PROCESSES

The child can use music as a means of self-realization in discovering how to:

a. write his own musical ideas

b. improvise with instruments in pentatonic scale systems and patterns

c. explore contemporary techniques of aleatoric, tone row and tape-recorder music.

d. developing his own notational systems

e. learning to think tone, timbre, rhythm, accent, line etc.

READING MUSIC

The comprehension of the written symbols of music is as basic a skill as that of word reading. It is a much simpler process when viewed from the perspective of tonal memory as opposed to that of word comprehension or memory. In music, there are only seven major tones to be understood, with a possible addition of five secondary (chromatic) tones, all of which maintain a constant relationship in tonal space. These understandings are always developed first through the ear and then the eye, for the latter is much the stronger sense and can easily overwhelm the former unless the ear is given a priority. The printed symbols become sound as they are heard internally and expressed in terms of related sounds and silences. These techniques are develoepd through:

a. use of one and two line staffs.
b. discovering space-space and line-line relationships.
c. intervallic relationships.
d. correlation of scale tones with hand signals.
e. use of mnemonic device (syllables of numbers or both) in teaching scalar or intervallic relationships
f. use of hand staff
g. integration of Orff-Nash and/or other materials.

RECOMMENDATIONS - GENERAL MUSIC PROGRAM

1. Children in grades K-8 should meet a minimum of three (3) periods per week, with twenty minute periods at the primary (k-3) level and forty minutes at the intermediate (4-5-6) and upper levels (7-8).

2. Present staff needs to be augmented with the addition of two vocal music teachers.

3. A study should be undertaken at this time to determine the feasibility of inaugurating a program in the humanities or a related arts course.

4. A music room needs to be provided in each of the grade school buildings.

5. Movement of teachers should be minimized with no movement being necessary except where a half-day may be spent in each of two schools.

6. Per pupil expenditures in music (now approximately $1.00 per child) not including capital outlay (tape recorders, phonographs, pianos, etc.). It is recommended that this amount be raised to include the Orff instruments for each building.

7. General music should be required of all students through Grade 8.

8. Performing groups (junior high):
        Three Choruses (girls, mixed and boys)
        Small ensembles
   Choruses should meet at least twice weekly for a minimum of thirty (30) minutes each.

   Preparatory experiences in large ensemble activities should begin in 4th or 5th grades.

   Membership in performing groups should be by audition.

   The library of vocal materials needs to be improved in both quality and quantity.

9. More experiences in listening to artistic performances of high quality need to be provided.

10. Adult programs in the fine arts need to be encouraged.

THE INSTRUMENTAL MUSIC PROGRAM

To adequately provide complete musical experiences for the children of the Pontiac Elementary Schools and Pontiac Junior High schools, the system of classroom music, instrumental music, and general music will be structured to include Bands, Choruses, and other performing ensembles. All students will have opportunities for general classroom music, with the instrumental offerings beginning in the fourth grade with a pre-band instrument, the recorder, preferably.

The children of the Pontiac schools have opportunities to study a band instrument. The instrumental program in the elementary and junior high schools is not carried on primarily in the classroom. It is taught by Instrumental Music Specialists, a minimum of two for the present student enrollment and projected enrollments. It presents the specialists to the beginners, an intermediate program, and the advanced, performance group. The children studying theBand Instruments should be given opportunities to perform for the others in the various buildings. Many of the present fine song book series include arrangements suitable for the active use in the classroom activities, allowing the boys and girls playing band instruments to present their musical abilities to the others in the room, as the remaining students sing.

The instrumental music program must be recognized by all classroom teachers, specialists in other academic disciplines, Principals, board members and all staff, that it is an intregal part of the total elementary school program. Such a structured program can greatly enrich the activities of the general music program. Able, well-trained instrumental music students can be considered a class resource to help the teacher and students. The classroom teacher and General Music Specialist can easily inquire which students play band instruments in a particular room in question, and should be invited to share their music, either in groups or individually, with the remaining students in the room. Performing music and demonstrating their instruments to others is a satisfying and rewarding experience for the young instrumentalist.

Songs should be selected which lend themselves to instrumental enrichment, and the melody, countermelody, obbligato or accompaniment may be played. Familiar themes of fine orchestral composition can be performed by the school bandsman, the entire class reading from the theme chart provided by a prior class project or committee. Listening to orchestral composition is encouraged by the playing and singing of these important themes.

When the classroom teacher and general music specialist are informed of the extent of the various skills and development of the individual instrumentalist, the student should then be encouraged by all. The child who plays the brass, reed, and percussion (also strings) can play introductions, interludes, and descants to a great variety of classroom songs.

The Instrumental Music Specialists will be provided with an adequate budget to maintain the program and adequate school time to create the all-inclusive band program structure for the Pontiac system.

OBJECTIVES IN INSTRUMENTAL MUSIC

At the end of the Junior High School experience, the student will be able to:

1. Read music fluently and expressively in relation to the grade level experienced.
2. Demonstrate his musicianship in his own performing medium both as an independent performer and as a member of a section.
3. Understand the relationship between his specific part and the total ensemble by demonstrating proper balance and intonation correction.
4. Intepret correctly the elements of notation found in his part (meter, key, tempo, dynamics, expressive markings).
5. Recognize and interpret the differing styles of music.
6. Understand the form and organization of music (phrases, cadencial ending, motives, etc.)
7. Recognize the timbre of various types of instruments in a solor performance or in common combinations.
8. Perform on his istrument with acceptable characteristic tone quality and technical facility.
9. Be sensitive to and be able to distinguish between good and bad intonation.
10. Follow and be able to conduct the basic beat patterns.
11. Interpret the director's conducting style; tempo, dynamics, etc.
12. Exhibit acceptable stage presence.
13. Respond aesthetically to the various moods of the music performed.
14. Develop standards for use in evaluation of music and performance.
15. Establish some musical choices based on a growing interpretation of music expression.
16. Relate to his junior high school musical experiences in adapting to new musical situations in high school.

SPECIFIC INSTRUMENTAL EXPERIENCES RELATING TO DESIRED OUTCOMES

1. Rehearsal and/or performance of music of differing style and levels of difficulty.

2. Encouragement for students to participate in performance areas other than the major performance group; i.e., solos, ensembles, special groups for classroom activities.

3. Opportunities for students to assume positions of responsibility within the musical group, i.e., arranging music, repairing instruments, section leaders, carrying out administrative duties, librarian.

4. A part of each rehearsal time shall be devoted to sight reading.

5. A part of each rehearsal time shall be devoted to the playing of chorales and/or other appropriate material for the purpose of realistic tuning and student identification of accurate intonation.

6. Opportunities to choose and evaluate music based on a growing understanding of music; i.e., selecting portions of a program to be performed, students encouraged to share comment and opinion dealing with the quality of music played during rehearsal.

7. Instructing the students in basic conducting techniques and providing the opportunities for student conducting of the performance group.

8. Opportunity for original arrangements and possible compositions from students themselves.

9. Some performance opportunity to feature soloists with groups and student-organized combinations of instruments.

10. Opportunity to display musical performance in the classroom, school assemblies, school programs, inter-school concerts, etc., besides the normal public concerts offered to the parents and general public.

EVALUATION:

Evaluations are to be made in terms of performance. Improvement should be made evident in terms of quality music, quality, stage presence, quality presentation and quality audiences. The school personnel should become fully conscious of the progresses of the various musical groups of the school and be active participants by listening.

RECOMMENDATIONS - INSTRUMENTAL MUSIC PROGRAM.

General

1. The instrumental music program should begin in the 4th grade with a pre-band instrument, the recorder, preferably.
2. A minimum of two instrumental music specialists are required as indicated by present and projected enrollments.
3. Children studying band instruments should be given opportunities to perform for others in various buildings.
4. Instrumental music students should be considered a class resource to help the teacher and other students.
5. Budget allocations for the instrumental music program should be reviewed each year, with sufficient funds directed to it to accomplish goals.
6. School time should be given for the development of an all-inclusive band program structure.

Specific:

Fourth Grade

1. Introduction of the recorder as a pre-band instrument in the 4th grade.
2. Both the general and instrumental music specialists would be involved in the presentation of the instrument.

Fifth Grade

1. A pre-band evaluation can be ascertained as a result of recorder training during the 4th grade.
2. Children selected to join the band will begin weekly lessons in the 5th grade, with group and/orprivate lessons provided during school time (not less than 30 minutes per lesson).

Sixth Grade

1. Continuance of private and/or semi-private lessons (30 minutes).
2. Formation of an all-city sixth grade band, bussed into the junior high school for practice once each week (60 minutes).
3. An all-city sixth grade band festival-concert to be presented once each year.

Sixth Grade (continued)

4. Ensembles should be organized from the sixth grade band with opportunity to do public performances.

5. Budget allocations sufficient to establish and maintain the 6th grade band is a prerequisite to this venture.

Junior High School Band

1. Provision for three (3) forty-five minute rehearsals weekly, plus the normal semi-private lessons of 30 minutes each.

2. 7th and 8th grade students be given permission to use the band room area and practice rooms for individual practice at pre-arranged intervals during the school year.

3. Budget allocations, renewed yearly, of sufficient amounts to provide the equipment and materials necessary to permit quality experiences for this performance group.

4. The individual bandsmen will have occasional sectionals and ensembles in preparation for limited public performance and competition festivals.

THE PONTIAC PLAN

PRIORITIES

The total music program presented herein for the children of the elementary schools of Pontiac, Illinois meets the musical needs of every boy and girl enrolled in the various buildings. Proper implementation of this plan includes equipment,materials and sufficient staff to maintain the high quality of musical education desired. This priority explanation presupposes that all materials, equipment, and budget requests are adequately met by the administration.

Staffing the total program is herewith outlined, with optional plans listed as alternatives. Optimum plan A is listed in a top priority order, with staff hiring accomplished over a period of four years. Fully organizing the general music program (Pontiac's greatest need), is logicallyaccomplished first, with the instrumental-choral organization fully structured later.

STAFF TO EMPLOY

PLAN A

1st Year	2nd Year	3rd Year	4th year
2 General Music Teachers	1 Instrumental Music teacher	Review of Program in light of objectives, population growth, etc.	Employment of additional staff if third year study indicates need

PLAN B

1 General Music Teacher	1 General Music Teacher	1 Instrumental music teacher. Study of program in light of objectives, population growth, etc.	Employment of additional staff if third year study indicates need.

SUMMARY

In conclusion, the consultants wish to commend the entire administration and especially the music staff personnel of the Pontiac system for their insight and concern for the child. With such superior teachers, properly called music educators, the future of the Pontiac Music Presentations to the child is bright. With additional staff, clearly outlined program objectives made available to all, and an adequate budget for the maintenance of such a progressive program, all will be well.

We wish the Pontiac system, and especially the new Pontiac Junior High School well!

Richard Hishman,
Illinois Wesleyan University

Paul E. Rosene,
Illinois State University

Consultants

APPENDIX A

ADDITIONAL DESIRED INVENTORY - 1970

JUNIOR HIGH

1 set tone bells
Assorted percussion instruments, including tamborines, guiro, claves, cowbell, conga drum
Filmstrips as noted below
Overhead projector
1 additional set updated series for 7-8, such as Discovering Music Together
Metronome
Filmstrip projector
Guitars or autoharps

GRADES FIVE AND SIX (in each building)

1 set tone bells
Assorted percussion instruments
Filmstrips as noted below
Set of correlated records for Making Music Your Own

FILMSTRIPS

(directly correlated to music and activities in Making Music Your Ow

GRADE FIVE:	Peer Gynt (2 LPs/strip - $16.50)
	Peter and the Wolf (LP/strip - $12.50)
	Children's Corner Suite (LP/strip - $12.50)
	Carnival of Animals (LP/strip - $12.50)
GRADE SIX:	Fantasia on "Greensleeves" (LP/strip - $12.50)
	Oklahoma (LP/strip - $12.50)
	William Tell Overture (LP/strip - $12.50)
GRADES SEVEN AND EIGHT:	Sounds of New Music (LP - $5.95)
	Listening to New Music (2 LPs/2 strips - $25.00)
	Audio visual history of music (4 LPs/8 strips-$72.50)
	Messiah (LP/strip - $12.50)
GRADE SEVEN:	5000 Years of Music Instruments (2 strips - $9.50)
	Porgy and Bess (LP/strip - $12.50)
	Peer Gynt (2 LPS/strip - $16.50)
	Pictures at an Exhibition (2 LPs/strip - $16.50)
	Rodeo (LP/strip - $12.50)
GRADE EIGHT:	Audio-Visual History of Jazz (2 LPs/4 strips-$35.00)
	Listening to Jazz (LP/2 strips - $18.00)
	Aida (2 LPs/strip - $17.50)
	Carmen (2 LPs/3 strips - $32.50)
	West Side Story (LP/strip - $12.50)
	American Musical Theatre (2LPs/4 strips - $37.50)